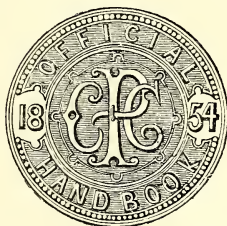


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THE
ITALIAN COURT
IN THE
CRYSTAL PALACE.

DESCRIBED BY
M. DIGBY WYATT AND J. B. WARING.

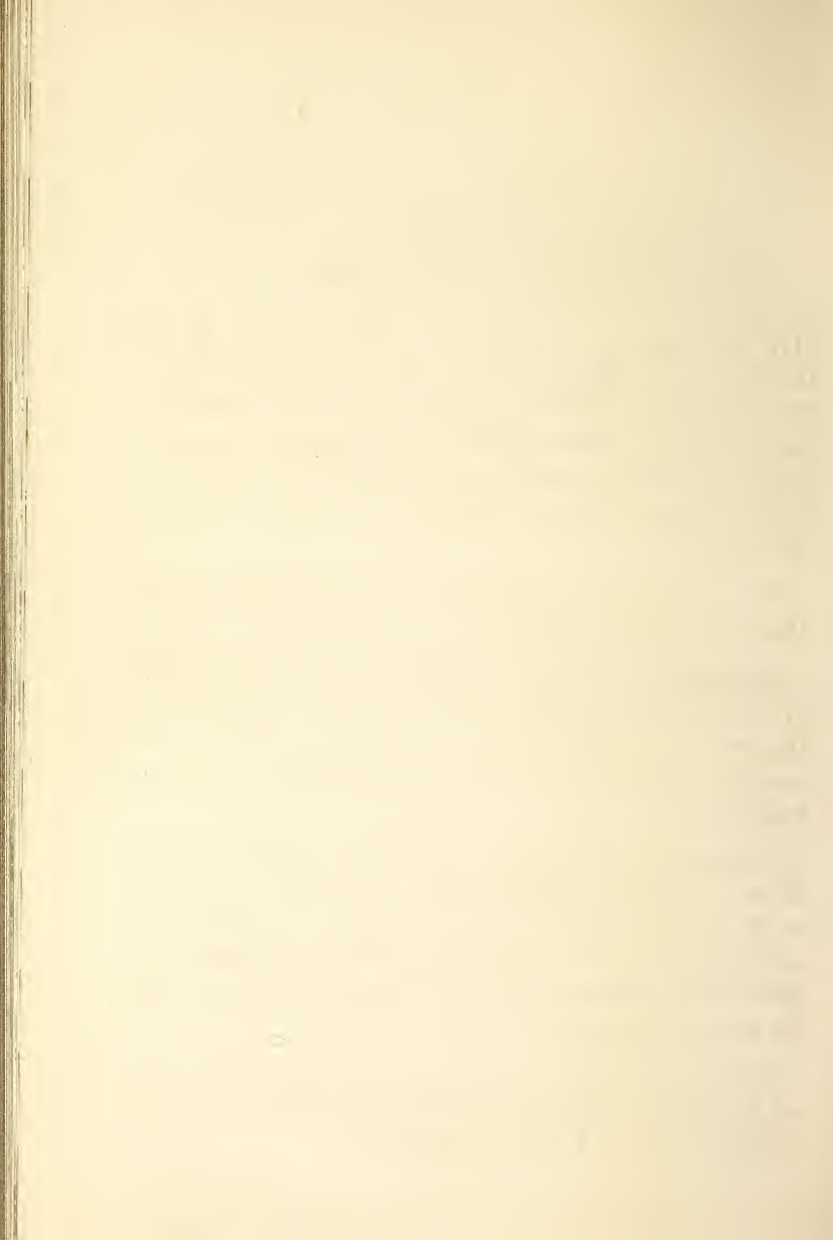


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THE ITALIAN COURT

HAs been designed and arranged by Mr. M. Digby Wyatt ; the drawings having been worked out by Mr. Thomas Hayes. The construction has been done by Messrs. Fox, Henderson and Co., whose master plasterer, Mr. Hawkins, has carried out his work, which was of a difficult kind, with great care. The monuments were cast principally by Dr. Emil Braun and M. Desachy.

The pavement of the loggie has been made by the London Marble Working Company.

The fountain in the centre of the Court has been executed by Mr. Cundy out of alabaster presented to the Crystal Palace Company by T. Hills, Esq., of Burton-upon-Trent. This beautiful material is the produce of his quarries at Fauld, in Staffordshire.

The painting of the marble work is by Messrs. C. and J. Moxon, of London and Edinburgh. The bronze painting is by M. Loget, of Paris, and Mr. Coulton, of London. The arabesques have been principally painted by Messrs. Gow, Earle, Leslie, Wassner, Yahn, Lutchens, Munsch, &c., under the superintendence of Mr. Parris, W.A.

The painted flowers and fruit in the body of the Court are by Mr. Beensen ; and the modelling of the festoons in the principal frieze, by Antonio Trentanove.

The painted ceiling from Venice, in the gallery, is by Mr. A. Stevens.

The whole superintendence for Mr. Wyatt has been entrusted to Mr. Thomas Hayes, by whose unremitting attention and solicitude every detail has been most carefully elaborated.

The decorative painting of the Italian vestibule is by Mr. Pantaenius. The very beautiful ceiling from the Vatican has been admirably executed by Mr. Alfred Stevens.

THE ITALIAN COURT.

GENERAL REMARKS.

ALTHOUGH Gothic architecture, and its school of sculpture, never gained a secure footing in classic Italy, yet its principles, especially in sculpture, were received and carried out by the early Renaissance artists of the 15th century; and Nature was the principal source from which they drew their inspiration. During that period the knowledge and love of antique art had been gradually increasing until it had become, by the commencement of the 16th century, an absorbing passion, penetrating and moulding all works, whether of art or literature. From this period onward, principally under the liberal and discriminating encouragement of Julius II. and Leo X., a vivid appreciation of antique literature, philosophy, and art spread in all directions, and the spirit of old Rome seemed once more to have risen from its grave. Active and persevering researches brought daily to light fresh and wondrous examples of Rome's long-hidden treasures; her architectural monuments were studied, measured, and imitated; her sculpture was the model which the greatest artists of the time aspired to equal; her paintings, still preserved in the long-neglected baths and palaces, formed the basis of a new system of ornament; her philosophy and her literature were the models of taste, and the criterions of excellence. "To collect books and antiques," —we quote Mr. Macaulay's eloquent essay on Machiavelli —"to found professorships; to patronise men of learning, became almost universal fashions among the great. The spirit of literary research allied itself to that of commercial

In the 15th century the study of the antique gradually superseded that of Nature.

Influence of the Roman excavations,

according to Macaulay.

enterprise ; every place to which the merchant princes of Florence extended their gigantic traffic, from the bazaars of the Tigris to the monasteries of the Clyde, was ransacked for medals and manuscripts. Architecture, painting, and sculpture were munificently encouraged ; indeed, it would be difficult to name an Italian of eminence, during the period of which we speak, who, whatever may have been his general character, did not, at least, affect a love of letters and of the arts." It was, indeed, natural that the great remains of the antique world, so superior to anything that the middle ages had produced, especially in sculpture, literature, and philosophy, should lead to this result, with which was mingled, doubtless, a very justifiable pride of ancestry ; and yet it might have remained a comparatively barren fact, but for the existence of two men who, borne away by the universal impulse of veneration for the antique, yet stamped on it a character which gave rise to a new and almost a nobler style of art. We allude, of course, to Michael Angelo and Raffaele.

Tendency of
the study of
the antique ;

fruitless but
for two great
men—

Raffaele and
Michael
Angelo ;

their origin-
ality,

and that of
Sanmichele,
Sansovino,
and Palladio.

Italian art
cultivated
between 1500
and 1550.

We have seen, in later times, various " Revivals," Greek and Mediæval, as enthusiastically followed ; but the mediocrity of their advocates is evinced by the want of individuality which marks their works. To *imitate* the externals of their models, has been their highest aspiration—their only end ; but in the first great revival of the antique, we have little hesitation in asserting that Michael Angelo and Raffaele, each in his peculiar way, adapted its remains so as to form a separate style of the highest character. The same may be said of architecture ; and we see, in the works of Sanmichele, Sansovino, and Palladio, an adaptation of the antique to modern wants and customs, which (whatever may be the fluctuations of Fashion, as fickle and as blind as Fortune herself), will never lose their power on the minds of those, who can appreciate that harmony of parts, beauty of proportion, and carefulness of detail, which is the result of a fine perception, and an educated taste.

The sun of art which rose in Italy, in the 15th century, may be said to have reached its apogee, and to have shone in the full blaze of its splendour during the first half of the 16th century. Architecture, sculpture,

painting, engraving, and those manufactures dependent on the arts for beauty, all were warmed and vivified with its rays, and turning from the comparative darkness of the rest of Europe at this period to Italy, is like entering another world, and mixing with another and superior race of beings. We are by no means indifferent to the remarkable merit of such men as Durer, and Holbein, but we must also remember that the great works in sculpture and painting, executed by Michael Angelo and Raffaele, at Rome, before the year 1525, are still unequalled in any country, and probably will never be surpassed. That this was, in a measure, owing to the enlightened munificence of their employers, we willingly allow, and only trust that the time is not far distant when a similar spirit—as becoming as it is sensible—shall afford the artists of our own time (who have evinced capabilities of the highest order) an opportunity of showing how worthily they can sustain the character, and importance, of their vocation.

HISTORY.

ITALY—ARCHITECTURE.

BEFORE noticing the great architects of the 16th century, who gave a grandeur and breadth to the style in which they worked unknown to the early Renaissance artists, we must not forget to mention Leon Battista Alberti, the Florentine, whose book, “*De Re Edificatoriâ*,” originally published about the middle of the 15th century, should be known to every architect, and whose few works still existing* are in the best style of modern Italian architecture. This remarkable man died about the year 1480.

The first great architect in this style was Alberti.

Bramante (1444—1514) is usually regarded as the first founder of the modern Italian style, or, perhaps, rather that branch of it known as the Roman school ; but although we perceive in some of his designs, especially at the palace of the Cancellaria, Rome, many symptoms of the later style, yet a somewhat timid application of the

Bramante, — smaller in manner, but more refined in detail;

* The best is the Church of San Francesco at Rimini.

antique, combined with an extraordinary refinement of detail, are his chief characteristics.* Founded on his manner, but of a much broader and more masculine character, are the works of Balthazar Peruzzi, of Siena (1481—1536), whose masterpieces are the palaces of the Farnesina, and Massimi, at Rome.

his pupils
were,—

Raffaello Raffaello Santi (1483—1520), nephew, and doubtless a scholar of Bramante, was an excellent architect, as well as painter, and designed a large number of palaces at Rome, of remarkable merit, such as the Caffarelli, Stoppani, Vidoni, and Acquaviva palaces ; but Florence possesses (his works), the finest example of his genius in the Pandolfini palace (now the Nencini), which may be cited as a model of the Roman school of architecture, only surpassed by the well-known Palazzo Farnese, at Rome, commenced by Antonio da Sangallo, of Florence (died 1546), a pupil of Bramante, who successfully combined the characteristics of the old Florentine and modern Roman style in that magnificent building.

Sebastian
Serlio.

Another pupil of Bramante, was Sebastian Serlio, of Bologna (died 1568), whose works on architecture, published in France, (where he was employed by Francis I.,) in Holland, and in England, must have greatly aided in spreading a good style of architecture in those countries.

Giulio Ro-
mano, pupil
of Raffaello.

Somewhat similar to Raffaello's style, is that of Giulio Romano (1492—1546), whose numerous works at Mantua exhibit a more pictorial treatment and greater breadth, but less purity than those of his great master. A new spirit was infused into the style by Michael Angelo (1474—1564), characterised by much of the grandeur and daring originality of that unequalled artist. Excellent samples of his manner are to be seen at San Lorenzo, Florence (the sacristy and library vestibule), at the Capitol, Rome ; the Porta Pia, and the court of the Farnese Palace, also at Rome ; and, finally, in his cele-

Michael
Angelo,

his works,

* It is to be remarked that the works of Bramante at Milan, prior to his employment at Rome, are in an excellent Renaissance style, characterised by much boldness of feeling, and a sense of the pictorial. We allude particularly to the portions of S. M. delle Grazie, designed by him, and the beautiful sacristy of S. M. presso S. Satiro.

brated work at St. Peter's, which was put in its present form by him, though altered and completed by other architects ; and for his labour on which, we must not forget to record, that he refused all remuneration, working thereon "for the love of his art and the honour of God," a fact which should be especially remembered, by those who hold that a devotional spirit of art was confined to the pre-Renaissance period.

The style of Giacomo Barozzi da Vignola (1507—1573) is characterized by a greater attention to antique models ; and his treatise on architecture is the text-book of the French architects. Sir William Chambers also held him in particular esteem ; his chef-d'œuvre is the noble palace of Caprarola, between Rome and Viterbo.

Pietro Ligorio, who was a close imitator of the antique, built the well-known Villa Pia at Rome, which is a very well conceived restoration of an antique villa. He died A.D. 1580.

One of the last, but hardly the least of this school, was Galeazzo Alessi (1500—1572), whose splendid works at Genoa have made it truly a city of palaces, among which are to be noted those of the Grimaldi, Brignole, Carega, Lescari, and Giustiniani families.

Contemporaneously with the Roman school flourished that of Venice, or the Venetian states, the great founder of which was Michele Sanmichele, of Verona (1484—1549)—a master not only celebrated for his works in civic architecture, which are of the highest excellence, but for his system of fortification, on which that of modern times has been founded. His style, and that of the Venetian school generally, is characterized by a great use of the semicircular arch, ornamental rustic work, and engaged columns. His masterpieces are the palaces Pompei, at Verona, and Grimani, at Venice, the Pellegrini chapel, and the Porta del Pallio, Verona. The "Bastione delle Boccare," in the same city, is a monument of his military engineering skill. Another remarkable genius of a different class was his contemporary and survivor, Jacopo Sansovino (1479—1570). His works, characterized by an unusual combination of strength and beauty, are almost confined to Venice itself, and among them are to be noted the old Biblioteca, a

and devotion
to his art.

Vignola,—
his influence
in France.

Pietro
Ligorio—
his work at
Rome.

Galeazzo
Alessi of
Genoa.

School of
Venice ;

Sanmichele,
the great
engineering
architect ;

his best
works.

Sansovino,—

his works at
Venice.

design of unrivalled merit, the Zecca, or Mint, the Palazzo Gorner (ca' grande), and the church St. Giorgio de' Greci. His follower was Andrea Palladio, of Vicenza (1518—1580), who successfully connected the severe style of Sanmichele and the more florid manner of Sansovino. The masterpieces of this great architect, and writer, are chiefly at Venice and Vicenza—the Redentore and the Carità churches, Venice, the well-known Villa Capra, near Vicenza, the Basilica, the Palazzo Thiene, and the Teatro Olimpico, at Vicenza; he executed an immense number of designs, and his style was the model on which modern Italian architecture has been generally founded.

Palladio.

Followers of Sansovino. Vincenzo Scamozzi (died 1616); Giovanni da Ponte, architect of the Rialto bridge (died 1597); Alessandro Vittoria, and Balthazar Longhena, were all worthy followers of the school of Sansovino. The history of the art is to be found continued in the works of Bartollomeo Ammanati, of Florence (1510—1592); Domenico Fontana, at Rome (1543—1607), architect of the Lateran Palace; Carlo Maderno, Rome (1556—1629); Bernini, also at Rome (1589—1680); Borromini, contemporary with Bernini, but practising a much more debased method of design, and whose example led to great degradation in architecture; Filippo Ivara, an excellent architect at Turin (1685—1735); Alessandro Galilei, who designed the fine façade of St. John Lateran (1734); and finally Ludovico Vanvitelli (1700—1773), the architect of the Caserta palace, near Naples, with whom the true style of Italian art may be said to have closed its course, being succeeded by the bald academical school of the last and present century.

Bernini and others.

Decay of the ancient traditions.

SCULPTURE.

In sculpture, although the works of Andrea Sansovino, and especially the three bronze statues of Gian Francesco Rustici, at Florence, evince a broadness of style preluding that of the sixteenth century school, yet the great and first systematic founder of it was certainly Michael Angelo, whose style, exemplified by the monuments contained in the court, we shall describe hereafter in detail. His

Michae Angelo introduced the broad ideal treatment of form in Sculpture :

peculiar manner, if not exactly followed, did at least exert a decided influence on the style of all his contemporaries and successors, among whom were Baccio



Bas-relief by Baccio Bandinelli, in the pedestal of the Piazza San Lorenzo, Florence.

Bandinelli (1487—1559), whose most remarkable works are the Hercules and Cacus, at the Palazzo Vecchio, the Apostles, Prophets, &c., in the cathedral, and the pedestal in the Piazza San Lorenzo (Florence). Giov. his followers.

Ang. Poggibonsi, better known as Fra Giovanni Montorsoli, whose sculpture at Genoa, Messina, &c., is marked by much of his master's vigour, was a pupil and assistant of Michael Angelo. Raffaello da Montelupo, whose masterpiece is the Turini monument in Pescia cathedral, was another assistant of Buonarrotti.

Cellini,— Benvenuto Cellini (1500—1572), a contemporary and admirer of Michael Angelo, produced works of great merit, which bear a very original stamp. The Perseus, at Florence, is his masterpiece in the higher walks of art, and adds to the great fame he has justly acquired as one of the best ornamental workers in metal of modern times.

Il Tribolo. Niccolo Pericoli, or Il Tribolo (1500—1565), was also a sculptor of great excellence, whose principal work is to be seen on the façade of San Petronio, at Bologna. We have already in the Renaissance Handbook taken occasion to speak of the merit of Tribolo, who, surrounded by sculptors of a feeble temperament, was yet one of the first to catch the Michael Angelesque sentiment. At Naples, the works of Girolamo di Santa Croce (1502—1537) are of much merit, being characterized by great simplicity and good taste. At Venice, we find the name of Jacopo Sansovino, the Florentine, as pre-eminent in sculpture as in architecture; among his numerous productions may be particularly mentioned the bronze door in St. Mark's, the monument of Doge Veniero in San Salvatore, and the "Giganti" of the Giants' Staircase, at the Ducal Palace (Venice). Danese Cataneo, sculptor of the Loredano monument in St. John and St. Paul's church, Venice (1572), and Alessandro Vittoria (died 1608), were his favourite pupils. Giulio dal Moro and Tiziano Aspetti were excellent sculptors of the same school.

Sansovino no less celebrated as a sculptor than as an architect.

Other great sculptors of the latter part of the 16th century were—Guglielmo della Porta, whose masterpiece is the monument of Paul III., in St. Peter's: this sculptor was the closest of Michael Angelo's imitators, and produced works worthy of his model. Vincenzo Danti (1530—1567), of Florence; Bartollomeo Ammanati, also of Florence (1511—1592), sculptor of the well-known Neptune fountain in the Piazza Gran Duca; Brambilla,

Other and more close imitators of Michael Angelo.

of Milan, a pupil of Agostino Busti ; Leone Leoni, whose masterpiece is a bronze female on the monument

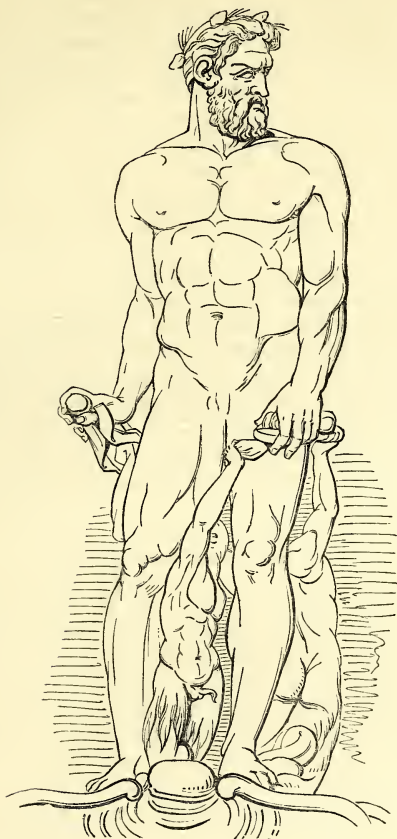


Figure of Neptune from the fountain, by Bartolomeo Ammanati, from the Piazza Gran Duca, Florence.

of G. G. de' Medici, in Milan cathedral (1555) ; and lastly, John of Bologna (1524—1608), a native of Holland, whose works are worthy of the best period of modern art, and whose followers, Tacca, Francavilla,

Mocchi, and Giovanni dell' Opera, were very excellent artists, the works of Tacca in bronze being especially remarkable for their wonderful execution.

The 17th century, the period of Bernini.

In the 17th century sculpture shared, in a more than usual degree, the decline of its sister arts. Stefano Maderno (1571—1636) and Pietro Bernini (1562—1629) still retained something of the old spirit; but the celebrated Lorenzo Bernini (1598—1680), son of Pietro, an artist of extraordinary ability, introduced principles in the art, which, coupled with the prestige of his name, hastened its total ruin; among the least censurable of his works are the equestrian statue of Constantine at the Vatican,* a Pietà from the crypt of the Corsini Chapel in the Basilica of San Giovanni in Laterano at Rome, a statue of Longinus in St. Peter's, and a Sta. Bibiana, in the church of that name at Rome. Alessandro Algardi (1598—1654) followed his manner; and Camillo Rusconi and Pietro Bracci may be cited as being among the last followers of that very affected and disagreeable style, which was discarded at the close of the 18th and commencement of the 19th century for a more worthy imitation of the antique, under the leadership of Canova.

Rapid degeneration of sculpture until the revival by Canova.

FRANCE—ARCHITECTURE.

Italian architecture in France adopted by Lescot, Bullant, and others early in the 16th century.

In France, the Italian style of architecture found able promoters in the person of Pierre Lescot (1510—1578), who designed the west façade of the court of the Louvre in 1541. Jean Bullant, the architect of the Château d'Ecouen, began about the year 1540; and Philibert Delorme, from whose designs were executed the Château d'Anet, for Diana of Poitiers, about the year 1548, and portions of the Tuileries (1564). Delorme was also the author of two treatises on architecture, containing valuable information on constructional points, especially in carpentry; he died A.D. 1570. In the time of Henry IV. (1589—1610) and Louis XIII. (1610—

* In the gallery, will be found a remarkably fine Roman contemporary bronze of this subject, kindly deposited for exhibition by Jas. Falkner, Esq., of Brasted, Kent. Its chasing, and high finish, more particularly of the hands, and hair, are well worthy of study.

1643) a rather “rococo” style was in vogue, as evinced by the church of St. Etienne du Mont, at Paris, and the château of St. Germain en Laye, during which period, however, flourished Jacques de Brosse, whose Luxembourg palace and church of St. Gervais, at Paris, are excellent works, the former being somewhat in the style of the Florentine palaces. De Brosse is believed to have died about the year 1625. Under Louis XIV. architecture was much encouraged ; Perrault (originally a physician), who died in 1668, designed the grand façade of the Louvre, one of the noblest examples of Italian architecture in Europe. Le Mercier (died A.D. 1660) designed the church of the Oratory, Rue St. Honoré, Paris.

Pursued with success until the end of 17th century;

It is interesting to remark in reference to the monuments of this period, that while in furniture, manufactures generally, and internal decoration, that peculiar compound of shells, flowers, rocaïlle, Cupids, and stalactites, which all Europe imitated, and recognised as the style of Louis Quatorze, was in every case applied with unmitigated severity, it scarcely ever interfered with external architectural features, at least in monuments of any pretension—seldom reaching beyond the flaunting façade of some Jesuits’ church.

At which time, though industrial design was at its lowest ebb, architecture did not sink so low.

Jules Hardouin Mansart was chiefly employed between the years 1675—1708. The celebrated palace of Versailles and the dome of the Hôtel des Invalides were designed by him ; but, impressive as these buildings may be from their extent, they exhibit a style of art very inferior to that of the above-named architects. Gabriel (died 1742) continued and improved Mansart’s style. In the 18th century the Panthéon (St. Gèneviève) was designed by Soufflot, in a large and pure style of Græco-Roman art ; and Servandoni built St. Sulpice, the façade of which is nobly designed. At the close of the century France was the focus of an academical school, which more or less influenced all Europe, wherein the principles of Italian architecture found small encouragement, and in which the affectations of the antique, so prominently seen in the productions of those two able men, Percier and Lafontaine, were but a slight improvement on the vagaries of the style “Louis Quinze,” which immediately preceded the introduction of the revived Classic.

Style and works of Mansart, 1675—1708.

ENGLAND—ARCHITECTURE.

Italian
architecture
brought into
England by
Inigo Jones.

Effect of the
great fire.

Deficiencies
admirably
supplied by
Sir Christo-
pher Wren.

Vanbrugh;

In the early part of the seventeenth century the Italian style was introduced into England, by the celebrated Inigo Jones, of whose magnificent design for the palace of Whitehall, only the banqueting-house was completed, between the years 1619 and 1622 ; a piece of architecture in the style of the Venetian school, which ranks among the best productions of modern art. Among his other existing works are the river-gate of York-stairs (Strand) ; St. Paul's, Covent Garden ; Coles-hill-house, Berkshire ; and Ambresbury House, Wiltshire, executed from his designs by his son-in-law, Webb. Shortly after Jones's death (1651), the French style of domestic architecture, an example of which was till lately to be seen in the British Museum (formerly Montague House), was not uncommon in England. In 1666, the great fire caused a demand for an architect of power and originality, capable of giving a character to churches and chapels, more in consonance with the Protestant ritual, than had in any case previously existed. This want was supplied in the person of Sir Christopher Wren, by whom were designed, together with many other ecclesiastical structures of great ingenuity and beauty, St. Paul's Cathedral, the first stone of which was laid in 1675, and which was completed early in the eighteenth century : a noble monument of Italian architecture, characterized by the peculiar style of the architect. The bell-towers or campaniles of the numerous churches built by Wren, are remarkable for great originality and excellence of design. His other master-pieces are Greenwich Hospital, the churches of St. Mary-le-Bow, St. Bride's, and St. Stephen's, Walbrook (interior) ; the library of Trinity College, Cambridge ; and the theatre at Oxford.

In the eighteenth century, Sir James Vanbrugh practised a peculiarly bold, original, and pictorial style of architecture, examples of which are to be seen at the celebrated mansion erected for the Duke of Marlborough at Blenheim, at Castle Howard, Yorkshire, and at Grimsthorpe in Lincolnshire. Vanbrugh died in 1726. Contemporary with him was Nicholas Hawksmoor.

(died 1736), whose masterpiece is the very massively designed church of St. Mary Woolnoth, London. The buildings of his successor, James Gibbs (1683—1754) Gibbs. possess much merit; his best work is the church of St. Martin, Trafalgar-square. Other excellent architects of the same school were Richard Boyle, Earl of Burlington, and William Kent, whose style is best seen at Holkham-house, Norfolk. Kent. During this period flourished Wood of Bath (died 1754), whose buildings in that city, and at Bristol (the Exchange) are characterized by much good taste. Wood, f Bath. In the reign of George III., Sir Robert Taylor, and “Athenian” Stuart, endeavoured to introduce what they considered a better taste,—chiefly characterized by an inclination to the simple style of ancient Greece,—then first becoming fashionable. Taylor. Stuart In direct contradiction to them were the Adams, who founded their style on that of the lower Roman Empire. The great restorer of a pure manner at this period, was Sir William Chambers (died in 1796) whose treatise on architecture is a text-book, and whose Strand front of Somerset House is a model of good taste. Sir Wm. Chambers. Dance, an architect of great ability, designed the massive and fine façade of Newgate prison (1770). Dance. In the 19th century Italian architecture was partly discarded, only to be revived of late years, in a manner which promises most happily for its future progress.

SPAIN—ARCHITECTURE.

The Italian style of the 16th century, marked by a plainness and simplicity peculiar to the master, was introduced into Spain during the latter half of the 16th century, by Juan Baptista de Toledo, who, in the year 1563, laid the first stone of the great Escorial Palace, completed by his celebrated pupil, Juan de Herrera (died 1597); the numerous buildings of this last artist are mostly designed in a plain but noble Italian style. Somewhat later occurs the name of Domenico Theotocupuli (a pupil of Titian’s), by whom were designed several buildings in Toledo and Madrid (died 1625). Francesco Mora built the palace “de los Consejos” at Madrid, and was successor to Herrera

Simplicity of the style practised by Herrera.

Extravagan-
cies of *Chur-*
riguerismo.

at the Escorial. In the 18th century Spain possessed a most extravagant school of architecture, founded by José Churriguera, from which few towns or buildings in the country escaped with impunity; the academical style succeeded to it, which, if presenting nothing to praise or remark, has at least the merit of being free from the fearful eccentricities of "*Churriguerismo*."

GERMANY—ARCHITECTURE.

Italian archi-
tecture never
heartily
adopted in
Germany,

The history of Italian architecture in Germany is particularly meagre, and the Italian style of the 16th century does not appear to have penetrated into that country, till the close of the 17th, and beginning of the 18th centuries, —among the best works of which period are the arsenal at Berlin, commenced by Nehring in the year 1685, but completed by John de Bodt; and those portions of the Royal Palace executed from the designs of Andreas Schlüter, between the years 1699 and 1706. Contemporary with Schlüter lived Joh. Bern. Fischer von Erlach, whose masterpieces are the church of St. Charles Borromeo at Vienna, commenced A.D. 1716, and finished by his son Esaias Emanuel in 1737,—the palace of Prince Eugene, Vienna; and the Clam-Gallas Palace, at Prague; by John Balthazar Neumann was designed the episcopal palace at Würzburg (1720—1744). H. G. W. von Knoblesdorf, who was extensively employed by Frederick II., died in 1753, and was succeeded by Langhans (1732—1803), whose best work is the Brandenburg gate at Berlin. After this period Italian architecture was at a stand-still, and shared the same fate as in other countries; nor, so far as we are aware, have any efforts been made to revive it, though many fine buildings during the last and present century, in the Italian style, have arisen in the neighbouring country of Russia. An Italian artist of very great merit, whose name is too little known — Quarenghi — designed many admirable buildings for the Czar. A very interesting collection of Quarenghi's drawings is exhibited in the Academy of Fine Arts at Venice.

or Russia.
Quarenghi.

SCULPTURE.

In France, several names are to be found of the highest merit in this branch of art, who, although generally mentioned as Renaissance artists, are much more justly to be ranked among those of the Italian school of the 16th century ;—since while in ornamental design, and architectural embellishment, they certainly adhered to an earlier style than was prevalent in Italy in the days of Raffaelle and Michael Angelo,—on the other hand, in their treatment of the nude, and all draped figures of a serious character, they adopted all the peculiarities of composition, and handling, introduced by those two great masters. Having already noticed in some detail the life and works of these men, in our Handbook to the Renaissance Court, we shall, on the present occasion, do little more than mention their names. Jean Cousin (died 1589) by whom is the very noble effigy of Admiral Chabot, now in the Louvre. Jean Goujon (died 1572), a master whose works are characterized by the best features of the Italian school, as are those also attributed to Jean Juste, of Tours. Germain Pilon (died 1590), who gave to the style known as that of the “School of Fontainebleau,” a thoroughly French, and by no means ungraceful, impress ; and Barthelémy Prieur, who excelled in portraits. In the 17th century sculpture was successfully practised by Pierre Puget (1622—1694) whose masterpiece is the well-known Milo of Crotona, now in the Louvre, Paris.* Jacques Sarrazin (1592—1679), and François Anguier (1612—1686). Somewhat later, Antoine Coysevox (1640—1720 ?) was extensively employed ; his manner was completely French, and possessed of much merit, his portraits being especially good.† Desjardins (1640—1694), was a follower of the same style, though in a somewhat less graceful manner : it was more thoroughly carried out by Edmus Bouchardon (1698—1762), and continued in a very theatrical manner by Jean Baptiste Pigalle (1714—1785). The Revolution effected a

French
Sculptors of
the Renais-
sance style
quite Michael
Angelesque
in manner.
Cousin,
Goujon,
Pilon, &c.

Puget,

Coysevox.

and others.

* A cast of it will be found in the nave.

† Among the collection of Iconographic busts and statues several by Coysevox may be found of equal talent and flutter.

thorough change in this affected system, and the antique became once more the model of the modern sculptors, to be succeeded in its turn by a school called the "Romantic," which, founding its principles on natural models, has already produced some of the most remarkable works of our time.

In England, sculpture in the Italian style (with the exception of Nicholas Stone) principally practised by foreigners.

In England, sculpture, though less successfully practised, is yet not without its history during this period. The first name we find is that of Nicholas Stone (1586—1647), who was extensively employed in sepulchral monuments, and whose style is well spoken of by Mr. Dallaway. One of this sculptor's principal works is the monument of Sir George Villiers and his lady, the Countess of Buckingham, in Westminster Abbey. His manner was continued by his sons Henry and John. Hubert le Sueur, a Frenchman, and follower of John of Bologna, arrived in England A.D. 1630. The best specimens of his ability existing, are the brass statue of the Earl of Pembroke, in the Picture Gallery, Oxford, and the fine equestrian statue of Charles I., at Charing-cross, cast in 1633. Francis Fianelli, an Italian (better known as Van Vianen), was also much employed. A bronze head by him is still preserved at Welbeck, a seat of the Duke of Newcastle, dated 1640 : he is, however, best known as a worker in silver plate ; for which many of his designs in the florid styles of Bernini as to the ornaments, and of Rubens as to the figures, evince considerable facility and imagination.

Le Sueur,

Fianelli,

Cibber,

The next important name is that of Caius Gabriel Cibber (1630—1700), a Dane, whose best existing works are the statues of Raving and Melancholy Madness at Bedlam Hospital ; but by far the most clever sculptor of this period was Grinling Gibbons (1648—1721), a Hollander, whose works in ornamental sculpture are very finely executed. His chef-d'œuvres are the monument of Viscount Camden, at Exton, Rutlandshire ; the ornamental carving at St. Paul's Cathedral, and at Burleigh, and the pedestal of Charles I. at Charing-cross. He formed a school of excellent workmen, who, however, hardly deserve the name of artists. During the reign of Charles II. our only sculptors of any note were still foreigners. Rysbrach, Roubilliac and Scheemakers, monopolising almost everything in the shape of art, their

Rysbrach,
&c.

works being characterised by an assimilation to the styles of the French and the Italian schools. The names of Bird and Cheere also deserve to be mentioned with respect, as followers of the same style. The busts executed by all these sculptors, of which many examples are to be seen, in Westminster Abbey—Dryden, Ben Jonson, Gay, and others—are very superior to their more ambitious productions. Nollekens, Banks, and Bacon, at the close of the 18th century, preluded the advance to a better style of art which has gone on steadily progressing, and is distinguished at a later period by the immortal productions of Flaxman.

Revival through Nollekens, Banks, and Bacon, leading to Flaxman.

During the 16th century the best examples of sculpture in Germany are to be found on the sepulchral monuments of Cologne, Mayence, and Wurzburg, and in the niches of Heidelberg Castle, which, notwithstanding the date of their execution, can hardly be said to belong to the Italian School, though they exhibit its influence. François du Quesnoy (II Fiammingo, 1594—1644), was principally employed in Italy. He was celebrated for his groups of children, and by him is the curious little fountain of the Mannekin Piss, at Brussels. Arthur Quellinus executed the sculptural portions of the Town Hall of Amsterdam—works of much originality and merit. In the Church of St. Ursula, at Cologne, is an excellent statue by Joh. T. W. Sentz (1685). Among the few names which occur, may also be selected Andreas Schlüter (died 1714), whose style was founded partly on French, partly on Italian models (Bernini). His masterpiece is the equestrian statue of Frederick William, on the Langenbrücke (long bridge) Berlin.

Sculpture in Germany not very good, excepting by Fiammingo.

Spain presents still fewer examples of noticeable sculpture during this period, the artists' talents having been principally exercised on a great number of sepulchral monuments presenting numerous minor subjects of uncommon excellence. During the 17th century, and at the close of the 16th, should be mentioned the names of Alonzo Cano (1601—1667), Gregorio Hernandez (1635), and Juan de Juni (1585), the two latter having executed many large statues, principally in wood, and painted, which are characterised by extraordinary force and character, not, however, free from grossness and exaggeration.

Spain very badly off for sculpture in 17th century.

Alonzo Cano, Gregorio Hernandez, Juan de Juni.

Since that period the art of sculpture may be said to have no longer existed in Spain.

SECTIONAL—STYLES.

The style of
the Roman
School of
Architecture

becomes
more bold
and pictorial
under
Michael
Angelo.

The principles of the modern Italian style, which had been for some time advocated by men such as Alberti* and Colonna,† and which had been put into practice in a few isolated instances, before the year 1500, received their first systematic application principally in Central and Northern Italy, at the commencement of the sixteenth century. The style of the Roman school, best exemplified in its numerous palaces, exhibits a combination of the Florentine Palace of the 15th century—such as that of the Strozzi—with a preponderant character founded on the antique. Its masses are plain and simple. The use of pilasters instead of columns is general; the openings are usually square-headed. The principal cornice is proportioned to the whole height of the building, and the ornamental rustic work is (in the earlier examples) exceedingly shallow, the use of circular-headed openings being mostly confined to arcades and loggie. Such was the manner, more or less, adopted by Bramante, Peruzzi, Sangallo, Raffaele, and even by Julio Romano—whose Mantuan palaces exhibit, however, a somewhat more Venetian character. The works executed by Michael Angelo are in a bolder and more pictorial style, as are also many productions grafted on the earlier Italian manner which we have already noticed, by a numerous class of succeeding architects. In these is to be remarked a greater use of columns, engaged and isolated, stronger, but less studied, details; and a greater use of colonnades, in which, however, the combination with the semicircular arch is still unusual, the antique, in this respect, being followed to a great disadvantage; still there is a nobility, a palatial look, about these large mansions which is very admirable, and is to be remarked even in all the palaces, up to the time of Borromini—circa 1640—by whom all the principle and parts of Roman architecture were literally turned topsy-turvy. Michael Angelo's peculiar

* In his work on Architecture.

† In the celebrated "Hypnerotomachia," or "Dream of Poliphilus."

style was more thoroughly carried out on ecclesiastical buildings, and, as practised by his successors, exhibits much that is fine, in large masses, boldly projecting cornices, three-quarter columns, and noble domes, but is otherwise debased by great misconceptions as to the reasonable application of architecture.

The greatest masters of this period were undoubtedly those of the north; nothing can be imagined more excellent than the buildings of Sanmichele at Verona, and of Sansovino at Venice, during the first half of the 16th century. To these two great artists is due the merit of having best succeeded in adapting the antique to modern wants, and of impressing on it an original character of exceeding beauty. Sanmichele's works are characterized chiefly by their excellent proportions, their carefully studied detail, their strength, and their beauty (qualities so difficult to combine); by him, the semi-circular-headed arch, and the use of massive rustications was generally adopted. The basement was usually composed of this peculiar ornament, rough-worked, as at the beautiful Palazzo Pompei, Verona, and at the Palazzo Grimani, Venice; above this were ranged generally one or more of the orders, the windows, and all openings in general being arched. We believe that the buildings of this great architect and engineer at Verona are pre-eminent in their peculiar style, over those of any other artist of the 16th century. In a different but no less meritorious manner, are the buildings designed by Sansovino; they are characterised by a more sculptural and ornamental character; order over order, with large, arched voids in the interspaces of the columns, balustrades, and the use of bronze, marbles, and statues, are the most striking features, producing a pictorial effect which might have led his less gifted followers into a false style, but for the example of the celebrated Palladio, who sought and successfully established a just medium between the simplicity of Sanmichele, and the floridness of Sansovino, founded on a thorough acquaintance with the best antique models, and not free from an influence from the Roman school. His designs are so numerous, and the variety shown in them so great, though often very minute, that any detailed account of them is impossible;

Triumph of
the northern
schools under
Sanmichele
and Sanso-
vino;

style of the
former,

and latter;

that of
Palladio;

they exhibit, however, the rustications of Sanmichele, the order over order and balustrades of Sansovino, the arched arcades, and peculiar Venetian window of both, the square-headed windows of the Roman school, and an attention to antique models; all combined in a harmonious manner, and evincing an educated taste of the highest order, which felt itself capable of dispensing even with ornamented mouldings, of which, it may be remarked, not one instance occurs in his three masterpieces, — the Basilica, the Villa Capra, and the Teatro Olimpico, at Vicenza. The same style, more or less of Scamozzi, affected by circumstances, was continued by Scamozzi, and was practised in Lombardy throughout the 16th and Serlio; century. Serlio, although originally a follower of the Roman school, was inoculated with the Venetian style, during his residence in that city, and spread its influence abroad by his books published in France, which contain designs thoroughly Venetian in character. Thus the great French architects Lescot and Delorme founded their manner on the buildings of the Venetian state, the superiority of whose architects was everywhere acknowledged at the close of the 16th and commencement of the 17th century. Inigo Jones, especially, studied the style of Palladio, and equalled, if he did not indeed in some respects surpass, his model. Spain, Holland, and Germany, equally followed in the steps of the Venetian school, but in a manner characteristic of each particular country, and the Palladian style (as it is not altogether justly called) reigned dominant in Europe up to the middle of the 17th century.

Manner of
Herrera in
Spain, as
contrasted
with that
practised in
France,
England,
and the
Netherlands.

We should perhaps not omit observing, that the designs of Herrera, in Spain, in contradistinction to those of Jones, Wren, Delorme, Perrault, and Van der Vriendt, are characterised by a majestic simplicity and a total absence of ornament, which, whilst they bear witness to the great ability of the artist, yet verge on the fault of over-plainness. The Roman palatial style appears to have hardly extended beyond Italy, until the present century, when its best models have been reproduced in England with much success.

SCULPTURE.

Sculpture which, during the 15th century, had been mainly founded on nature, received, in the 16th century, a strongly-marked impress from the study of the antique, and from the influence of Michael Angelo. The ideal and the antique carried for a time everything before them ; but the influence of the latter gradually lost its sway, and, by the 17th century, instead of the ideal, we find nothing but the fanciful, which, bearing little relation either to nature or the antique, gradually swamped the art of sculpture throughout Europe in one deluge of meaningless caprices, not to be redeemed by the indubitable existence of much natural ability and great manual cleverness. On Michael Angelo has not unfrequently been charged the onus of this gradual degradation of the art, but we think most unjustly, since a great genius is not answerable for the weakness of his followers, and we search, moreover, in vain among his productions for the unnatural features, the wind-driven draperies, and affectedly graceful attitudes of Bernini and his school, in comparison with which, the works of the contemporary and subsequent French school, though somewhat insipid, and not altogether free from the same taint, are to be mentioned with some praise.

In sculpture the ideal of Michael Angelo degenerated into the fanciful.

This falling off not due to Michael Angelo.

PAINTING.

Painting was the branch of art in which the artists of the entire 16th century excelled. The massive manner of Fra Bartolomeo (1469—1519) ; the fine imagination, the wonderful drawing, of Michael Angelo ; and the purity and beauty of Raffaele, led to the formation of a grandiose style, which long pervaded Italy, triumphing more especially at Rome, Florence, and Bologna, and which, in subjects of the highest class, is still unrivalled. The works produced in this style are characterised by grandeur of design, excellent drawing, grouping, and expression, and a sculpturesque character, if we may use the expression, which receives comparatively little aid from richness of colour.

Painting of the Roman School.

In that respect, the Venetian school was pre-eminent,

and Giorgione, Titian, Tintoretto, Paul Veronese, Paris Bordone, and Palma Vecchio, leave their Roman brethren far behind. With these artists the true power of painting was thoroughly appreciated and successfully practised, and nature is represented in a manner—we allude especially to their portrait subjects—which will be the admiration of all time.

Correggio
and Del
Sarto.

Nor must we forget to mention two remarkable men—Correggio (1494—1534), and Andrea del Sarto (1488—1530)—standing in a great measure alone, as artists who formed original styles of the highest excellence.

Landscape
painting.

In the 17th century the art of landscape-painting made great advance, as a separate study, under the influence of Gaspar Poussin, Claude Lorraine, Salvator Rosa, and a number of excellent Flemish artists. During the 17th century the art of painting was still successfully practised throughout Italy; but in the 18th century, it may be said to have lost its best characteristics, and to have descended to a state only fitted to accompany the degradation of the art of sculpture.

From the
introduction
of oil as a
vehicle, the
practice of
easel paint-
ing in-
creased.

From the period of the introduction into Italy, through Andrea del Castagno, and Antonio Veneziano, of oil as a medium for painting, the practice of the artist to work at his easel in his studio, rather than upon the walls of churches and palaces, rapidly gained ground; and although, as we have seen, the principles, both of composition, drawing, perspective, and colour became better and more universally understood, the art of architectural decoration, after reaching its highest perfection under Raphael at Rome, and Luini at Milan and Pavia, gradually degenerated.

Perfection of
wall paint-
ing under
Raphael and
Luini.

Italian poly-
chromy of
three kinds;
Arabesque,
Pictorial,
Architec-
tonic.
No. I. origin-
ated by
Perugino,
and espe-
cially
affected by
his followers.
Their style,

From the beginning of the 14th century, Polychromy, in Italy, may be said to have divided itself into three styles—the arabesque, the pictorial, and the architectonic.

The first was, as we have every reason to believe, in a great degree originated by Perugino, and was especially affected by his pupils and their followers, Raphael, Pinturicchio, Bachiacca, l'Ingegno, Morto da Feltro, Giovanni da Udine, Pierino del Vaga, &c. This style, of which the celebrated Loggie, the Sala Ducale, and the Bathroom of Cardinal Bibiena, at the Vatican, the Villa Madama, and some apartments in the castle of San

Angelo, at Rome, together with some of the walls of the Palazzo del T, at Mantua, are the most remarkable examples, was copied closely from the antique. It consists generally of an arrangement of colour in which a white ground plays a most conspicuous part, serving as a field on which are painted, on a small scale, every variety of objects that can be imagined—figures, fruit, flowers, birds, animals, fish, landscape, shells, curtains, marble and bronze panels, &c., directly imitated from nature, interwoven with scrolls and patterns of a completely conventional character. Ornament is heaped up with an apparently boundless profusion, and yet breadth of style is preserved, by keeping such coloured grounds as are introduced, firm and solid in colour, and by so diminishing every object in bulk, as contrasted with the unoccupied area of the ground colour upon which it is painted, as to allow that colour to predominate, and at a little distance to appear rather fretted with a diaper, than covered with ornament demanding attention. The balance in the best examples, as at the Villa Madama, is so happily maintained, that no one portion of the wall attracts attention more than another, no one ornament or portion of the wall starts forward before the rest, and the eye, pleased with an universal richness and intricacy, as in regarding the decorations of the Alhambra, wanders delighted, neither oppressed nor confused. Shortly after the death of Raphael, this beautiful style which, under his direction and influence, had been carried to such successful results, degenerated, and although freely and skilfully executed by the Zuccari, Tempesta, and other masters down to the present day, we look in vain in any of their works either for the same purity of drawing, point, and meaning in the selection of materials for ornament, or breadth of treatment in colours; in fact, arabesque painting thoroughly degenerated into mannerism, and the “lamp of life” was quenched.

It is in imitation of this style that the loggie of the Italian Court have been painted in the closest possible reproduction of Raffaele’s immortal designs. For much valuable assistance in obtaining accuracy in these arabesques, a debt of gratitude is due to the Trustees of Sir John Soane’s Museum, and its curator, Mr. George

its elaborateness, and yet breadth;

how preserved,

as at the Villa Madama.

Declension of the style after the death of Raphael.

The loggie of the court painted in this style after those of the Vatican.

Bailey, whose kindness has been taken advantage of with the greatest energy and spirit by Mr. Gow and Mr. Earle, the artists by whom the full-size cartoons have been entirely made.

No. II., the Pictorial style, in which the wall is sacrificed to the picture, as was done by most of the ambitious schools of fresco painters.

Our second variety of Italian Polychromy we have designated as the Pictorial, since in it the picture is predominant, and the wall altogether secondary. To this class belong most of the important series of frescoes—such as Michael Angelo's in the Capelle, Sistina, and Paolina; and Raffaele's in the Stanze, Sala di Constantino, &c., in the Vatican; Leonardo da Vinci's in Santa Maria delle Grazie, at Milan; Correggio's at Parma; Andrea del Sarto's in the Church of the Annunziata, at Florence; Giulio Romano's at Mantua; Sodoma's at the Farnesina, Rome; and, subsequently, those of Annibale Carracci in the gallery of the Farnese Palace, Rome, together with those of Guido and Domenichino in the churches and chapels of San Gregorio, Santa Maria degli Angeli, San Luigi dei Francesi, San Carlo in Catinari, and many others of the Roman churches.

Faults of practice in the style,

In this style the painter first separated himself from, and then lorded it over the architect. Those stripes and bands of gilding, arabesque, and raised enrichment which were frequently used in the earlier and best examples of the style to separate the pictures, and combine them by geometrical lines into agreeable entireties, as in the best works of Raffaele, such as the ceiling of the Camera della Segnatura, Rome, the library at Sienna, and some of the Titian ceilings of the Ducal Palace, at Venice, rapidly disappeared. Michael Angelo, the author of much evil, but the doer of much good, was among the first to throw aside the previous conditions of wall treatment; nothing would suit him but the entire area of the end of the Sistine chapel for his Last Judgment; and, from his example, too many artists manifested their independence rather than their taste, by covering, as did, at first, Correggio, Vasari, and others, and subsequently, Pietro da Cortona, Luca fa Presto, Carlo Maratti, &c., the entire surfaces of churches,—walls, cupolas, and vaults, with a heaped-up and all but unintelligible series of figures. Executive facility triumphed over a spirit of earnest and severe composition, and at

Michael Angelo mainly responsible.

last ensued that confusion, which ultimately set the fashion in Europe of that decoration in which the gods of Verrio, Thornhill and Laguerre “sprawled” in admired disorder.

With such a system, accident alone determined whether the general effects of the painted monument were agreeable, or the reverse ; usually the result is such as to make us regret the ill-assorted union of sisters, who should be so concordant, as painting, sculpture, and architecture.

Evils of independent, instead of concerted, action in the Arts.

On turning to the last style, which we have designated as the Architectonic, we find that the painters having, as it were, set architecture at nought in their compositions, in this the architects returned the compliment to the painters, either, on the one hand, in producing colour themselves, only through the use of coloured materials, as in most of the Jesuit churches ; or by emblazoning, as it were, their own ornaments, soffites, arches, coffers, &c., with bright blue, red, yellow, and gold, on no particular system, but just as the humour seized them. To this style belong many of those magnificent coffered ceilings which blaze with gold and colour, crushing, by their fury and intensity, the efforts of any moderately natural style of painting. Sometimes, as at the church of the Annunciation, at Genoa, and many of the Neapolitan and Palermitan churches, we meet with the architect and painter warring, as it were, for supremacy. Colour is heaped on colour, and refined gold is gilt, until the eye of the visitor turns for quiet and repose from the blazing vaults of the monuments, to the streets, in which the sun of Italy blazes with comparatively mitigated fires.

No. III. The architectonic errs in the opposite extreme.

The architects setting the painters at nought, and colouring by hazard.

The consequences.

France and Germany (in a lesser degree), produced artists of great ability during this period ; but the countries which are more particularly to be distinguished are Flanders, Holland, and Spain. To the former belong such time-honoured masters as Rubens (1577—1640), whose talent, as a decorative artist, no less than as an easel painter, is admirably shown in the Whitehall ceiling ; Vandyke (1599—1641), and Rembrandt (1606—1674) ; and to the latter, a series of great artists, inferior to those of no country ; Velasquez (1599—1660), Zurbaran (1598—1662), Ribera (Spagnoletto, 1593—1656), and Murillo (1618—1682).

Painting in France, Germany,

Richness and harmony of colour ; a wonderful truth to nature ; and an unequalled power in light and shade, characterise, in a greater or less degree, the works of all these artists.

and England. During the whole of this period the poverty of England, as regards native painters, is extraordinary. It may truly be said that painting was at its lowest ebb in this country until the 18th century, when, just as it declined in other lands, occur the names of Hogarth (1697—1764), Gainsborough (1727—1788), and Reynolds (1723—1792), whose productions, in their respective styles, were vastly superior to those of any of their continental contemporaries, and formed the commencement of an English school which has since then produced artists of the highest excellence.

THE ITALIAN COURT—EXTERIOR.

STATUES AND BUSTS.

First statue on the left outside the court is a Virgin by Pietro Lombardo;

In front of the Italian Court to the left of the Spectator facing it, is placed a statue of the Virgin, or of a female saint by Pietro Lombardo, from the Church of the Frari, Venice. It is in an early style of Italian sculpture, and shows the influence of the Pictorial school. In her right



Head of the Virgin, by Lombardo.

hand she holds a small asp, and her feet are furnished with antique sandals.

Pietro Lombardo, and his sons Antonio and Tullio were extensively employed at Venice during the last quarter of the 15th century. The earlier works of Pietro his works; are characterized by an imitation of the Paduan school of painters, but a great improvement occurs in his later works, as evinced by the monuments of the Doges Pietro and Giovanni Mocenigo (1476 and 1485), and the beautiful monument of Cardinal Zeno (circa 1505). Pietro was an architect as well as a sculptor, and his nephew Martin Lombardo enriched Venice with many noble buildings. These Venetian Lombardi must not be confounded with their namesakes, Pietro, Alfonso, and Girolamo Lombardo, of Ferrara.

Opposite to her is a statue of Bacchus by Jacopo Sansovino, of which Vasari gives us the following account :—

“Ser Giovanni Bartolini, having built a house in the Gualfonda (Florence), requested Sansovino to execute a Bacchus in marble, represented by a youth—the size of life ; when the model being made by Sansovino was found to be entirely satisfactory, and Giovanni having supplied him with the marble, he set to work with a good will that gave wings both to his thoughts and hands. But the figure was not hastily done ; on the contrary, he studied it with the most intense care, and to promote the perfection of the form, he set himself to copy the figure of a certain disciple of his called Pippo del Fabbro (Blacksmith’s Joe), whom he kept standing naked the greater part of the day. Having completed it, it was adjudged to be the best ever executed by a modern master.” During Ser Giovanni Bartolini’s lifetime this statue was visited by a number of natives and foreigners, and was always greatly admired, especially for the cleverness with which the hand and tazza are executed. At Bartolini’s death it was presented to Duke Cosmo de’ Medici, and is now in the Uffizii Gallery, Florence. In the year 1762 it was broken to pieces by fire, but was put together again with great care and patience, after a cast which fortunately had been taken of it shortly prior to the accident.

The pendant
is Bacchus by
Sansovino.

circum-
stances
connected
with its pro-
duction.

Beyond the Bacchus by Sansovino, is the Triton from a fountain in the gardens of the Doria Palace at Genoa, Further to the right is the Triton,

by Montor- designed and sculptured by Fra Giovanni Agnolo da
soli; Montorsoli, a sort of protégé of Michael Angelo. He
was originally a mason's boy, but his ability gradually
brought him into notice, and after working as a mason at
Rome and Volterra, he was engaged by Michael Angelo,
at a good salary, for the new building at San Lorenzo,
his life, Florence. In 1527, Montorsoli, whose nature was not
fitted for the troubled time in which he lived, became a
monk, and in 1531 performed his first mass, but was
called to Rome by command of the Pope, in order to
restore the antique statues, for which occupation Michael
Angelo had recommended him. He assisted Michael
Angelo on his monument to Julius II., and also on those
and works. of Lorenzo and Giuliano de Medici. From henceforward
he was much employed at Florence, Carrara, and Genoa,
as a sculptor and architect. In Sicily he designed the
two large fountains at Messina, and was in full employ-
ment, when a papal decree was issued in 1557, com-
manding all monks to wear the dress of their order, and
return to their monasteries. He died in the monastery
of the Servites, at Florence, A.D. 1563.

Flanking
path to
Italian ves-
tibule are
two figures
from the
fountain of
the Tartar-
ughe, Rome.

Further on
towards
great tran-
sept, is
Michael
Angelo's
Bacchus.

Wright's
story about
it.

The two figures of boys with their arms raised, which flank the pathway to the Italian vestibule, are from the fountain of the Tartarughe, Rome. This fountain we shall have occasion to mention in detail further on. We may, however, just state that the figures are by Taddeo Landini.

The next statue is that of the god Bacchus, by M. Angelo, from the museum of the "Uffizii," at Florence. This heathen deity is represented somewhat overpowered with the wine he has been drinking, a vase of which he holds in his right hand ; in his left is a bunch of grapes, which a mischievous young satyr, or faun, is purloining unperceived. His noble and Antinous-like head is crowned with the vine ; and the whole idea is conceived in the true spirit of the antique.

Wright, an intelligent traveller who visited Florence more than a century ago, tells us, that the detractors of Michael Angelo, envious of his fame and genius, used to assert that his works could bear no comparison with the antique, and that he therefore resolved to show their ignorance. He, accordingly, executed this statue in

secret ; and, when it was completed, broke off and retained the right arm, with the cup, and caused it, thus mutilated, to be buried under ground. At a proper opportunity he ordered men to dig near it, and when it was found there was no suspicion but what it was an antique, “and a fine one too,” Michael Angelo came among the rest, and spoke rather sneeringly of it, saying it was a pretty good thing, upon which his enemies said “of course you could make as good a one.” After playing with them a little time he brought out the broken arm, and proved himself the sculptor of it, thus for ever silencing their tongues. “It was broken off in the small part of the arm, just above the wrist, where the seam is very visible.”

Taking first of all the statues in succession, and reserving the busts to be enumerated separately, we come next to the very beautiful bronze Mercury, by John of Bologna. The original is in the Imperial Gallery, Florence.

John of
Bologna's
Mercury.

John of Bologna was born at Douay, in Flanders, about the year 1524. He was surnamed Bologna, from the great fountain executed by him in that city. He visited Italy early in life, and resided principally at Florence, where are to be seen his famous works of Cosmo I.—a fine equestrian statue in the Piazza Gran Duca—the Rape of the Sabines in the Loggia de' Lanzi, and the Mercury, in the Museum. Another great work of his are the bronze centre doors (west front) of Pisa Cathedral. He died at Florence in 1608, leaving two excellent pupils, Francavilla and Tacca.

Life of the
artist:

his works
and pupils.

Vasari, speaking of John of Bologna, who was his contemporary, says, “Giovanni Bologna of Douai, is also of our academy, and his remarkable ability has caused him to be much in the favour of our princes. He is, indeed, a young man of singular talent. * * * Not to speak now of what this artist has produced in clay, terra cotta, wax, and other materials, he has executed a beautiful Venus in marble, and almost completed a Samson, the size of life, in combat with two Philistines, for the prince. He has likewise made the figure of Bacchus in bronze, larger than life, and in full relief, with a Mercury in the act of flight, which is very ingenious, the whole figure resting

Vasari's
account of
John of
Bologna.

on the point of the foot. This has been sent to the Emperor Maximilian, as the extraordinary work that it certainly is."

The Florentine statue an original, and not a "replica,"

As regards the Mercury, it was most probably not sent to Maximilian, for, although some affect to believe that the one so long adorning the fountain of the Villa Medici, and which all now admire in the Florentine Gallery, is a "replica," yet this is by no means probable, and the less so, as no trace can be found whatever of that which—supposing this to be a replica—was sent to the Emperor. The Mercury of the Florentine Gallery is, without doubt, the original work.—(Bohn's Ed. Vasari, vol. v., p. 491 and 492.)

probably alluded to by Shakspeare.

This statue, besides its extraordinary merit as a work of the highest art, and an unsurpassed example of bronze casting, is rendered yet more interesting by the probability, that it suggested to Shakspeare, the two following well-known lines in "Hamlet :"—

" A station like the herald Mercury,
New lighted on a heaven-kissing hill."

Doubtless our great author was acquainted with it—by means of an engraving or a cast—and paid this homage to its effect upon his mind. Italian literature and art were especially fashionable in his day, and his acquaintance with both is well attested by his dramas.

The Perseus by Cellini;

We now proceed to the most important of all our series of sculpture on the exterior of the Court—the masterpiece of Benvenuto Cellini—the well-known Perseus, which stands in the "Loggia de' Lanzi," in the Piazza Gran Ducale, at Florence.

On Cellini's return from France to Italy (1545), he was well received by Cosmo I., who gave him a house to work in, and told Cellini that if he did well, his reward should be proportionate. On the strength of this Benvenuto proposed to make a marble or bronze statue for the great square (Piazza Gran Duca), and prepared a small model for the Duke to see, the subject being Perseus and Andromeda. The commission was then given him to do it life size in bronze, but its progress was continually impeded; at one time by disputes with the Duke, at another time by quarrels with Bandinelli, the court sculptor. The Duke's steward taunting him with

the little progress made, told him it was the general opinion that he would never finish it; upon which, says Cellini, "I answered him passionately, uttering horrid imprecations against him and all who thought I should not complete it. Thus, in deep despair, I returned home to my unfortunate Perseus, not without shedding tears." He then gives us a vivid description of the casting of the statue, during which he was obliged to throw in the furnace all his metal dishes and porringers, upwards of two hundred in number! and, after an earnest prayer to the Deity, in company with his workmen, the statue was uncovered and found to be thoroughly cast, with the exception of one of the feet, part of which the fused metal had not reached. After dinner, next day, "all those," writes Cellini, "who had assisted me in my work came and congratulated me on what had happened, returned thanks to the Divine Being for having interposed so mercifully in our behalf, and declared that they had in theory and practice learnt such things as were judged impossible by other masters. I thereupon thought it allowable to boast a little of my knowledge and skill in this fine art, and pulling out my purse, satisfied all my workmen for their labour."

his own account of its casting.

The Perseus is not only Cellini's best work, but one of the best of modern times. The attitude and expression of the victorious hero are very admirable; and it is perhaps the most remarkable of the many fine productions of Italian sculpture which lend such an interest to the great square of Florence. It is only through the kindness and liberality of the Duke and Duchess of Sutherland, that it has been possible to obtain the present fine cast.

Artistic qualities of the statue.

Benvenuto Cellini was born of Florentine parentage in 1500, and, at the age of fifteen, in opposition to his father's wishes, engaged himself to Antonio di Landro, also called Marione, an eminent goldsmith. He made great progress, but was in a short time banished from Florence, with his brother, for a squabble in which they were engaged. He then went to Siena, then to Bologna, and then to Pisa, where he worked at his art. After a time he was allowed to return to Florence, where he diligently studied the works of Michael Angelo and Lionardo da Vinci; he then staid two years at Rome,

Life of the artist.

where he met great encouragement and strange adventures. During the siege of Rome, he acted very valiantly, and claims to have fired the shot which killed Charles, Duke of Bourbon. The city being taken by the French, he went to Mantua, where his friend Giulio Romano recommended him to the Duke, but an indiscreet speech necessitated his departure, and he returned to Florence, where he found that most of his relatives were dead of the plague. Having formed an intimacy with Michael Angelo, he returned to Rome, was made engraver to the Mint, and designed a medal, which led to a quarrel with B. Bandinelli. He was employed to make a magnificent chalice for the Pope, but being unable to finish it by the appointed time, and some misunderstanding arising in consequence, he was arrested and deprived of his office. For another offence he was ordered to be executed, but escaped to Naples. By Paul III. he was again made engraver to the Mint. Soon after this, thinking himself neglected, he went to France. Francis I. gave him an interview at Fontainebleau, but taking a sudden dislike to that country, he returned to Rome, where he was arrested and imprisoned in the castle of St. Angelo, being set at liberty through the intervention of Cardinal Ferrara. He entered the service of the French king, in which he did not remain long, although it would seem that he was liberally treated; he then took up his abode at Florence, where he was much employed by Cosmo de' Medici, the reigning Duke; and, with the exception of a visit to Rome, at Michael Angelo's request, the rest of his professional career was passed at Florence, in which city he died A.D. 1570 or 1572. By a minute in the Florentine records, dated December 12th, 1554, his claim to be admitted among the nobility of Florence was approved; in 1558 he received the tonsure for holy orders, but a year or two later, being then threescore years of age, married and had five children.

Canova's
Perseus;

its position
at Rome;

Adjoining the Perseus of Cellini, has been placed for the sake of comparison, the statue of the same subject by Canova. The original is one of the four chef-d'œuvres which occupy the four angles of the Belvedere in the Vatican at Rome; and was so highly esteemed by the Italians, that when the Apollo was carried away to Paris

by the French, they caused it to be placed on the vacated pedestal, and gave it the title of the "consolatrice." As a work of art it exhibits many noble points, accompanied however by those deficiencies, which it will be the province of our accomplished ally, Mrs. Jameson, to point out, as detracting in some slight degree from the entire admiration, which but for them, we should be most anxious to afford to these works of a great and good man, and the true reformer of modern Sculpture.

its artistic
qualities.

The busts which have been grouped about the exterior of the Italian Court and Vestibule have been selected, not only as giving the likenesses of great men connected with the leading movement of the period when the revived antique style was at its zenith, but as contemporary works of art, in which may be traced the progress of portrait sculpture, which towards the middle of the 18th century almost entirely superseded compositions of an ideal character.

The busts not
only por-
traits of
disting-
uished
men, but
interesting
contem-
porary works
of art.

In front of the Italian vestibule, on the right as we face the nave, are busts of Michael Angelo, whose life has been previously noticed, and Palladio.

The first,
Michael
Angelo,
and Palladio.

Andrea Palladio, the celebrated architect, was born at Vicenza, A.D. 1518; imbued at an early age with a love for architecture, he made various journeys in Italy and other countries to improve his knowledge of it, residing, however, principally at Rome, from whence he returned, with rich stores of study, to his native town in 1547, shortly after which he was appointed to build the new parts of the town-hall, or basilica, as it is called, of Vicenza. From this time forward he was extensively employed, more particularly in his native town, which he adorned with buildings worthy of the noblest cities. His numerous works did not, however, prevent his theoretical attention to his art, and in 1554, he published two editions of his work on the Roman Antiquities, one at Venice, the other at Rome. Palladio died at Vicenza, A.D. 1580, leaving a name ever honourable in the annals of practical architecture, and artistic literature, the excellence of which is proved by the numerous translations of his works into all the European languages.

Life of the
latter.

Bust of Sir
Christopher
Wren;
his life.

The two next busts are those of Raphael, whose life is given in the description of the court, and Sir C. Wren.

Christopher Wren was born at East Knoyle, in the county of Wilts, A.D. 1632. His father, Dean of Windsor, was originally of Danish extraction. He was educated at Wadham College, Oxford, and was remarkable from an early age for his ingenuity in mechanical studies. In 1658 he communicated divers memoirs to Wallis, the mathematician, which were published in "The Cycloid," and in 1663 obtained a professorship in the University, and was made a member of the Royal Society, then first established. (*See Portrait Gallery, No. 389.*)

In 1665, he visited Paris, but was recalled by the sad calamity of 1666, when the great fire furnished an occasion for his genius as an architect to appear in an unexpected and bright light; and to him is due the proposal of a plan for the entire re-edification of the city, which we have, at this day, painful cause to regret was not carried out as proposed by him. In 1668, he was made architect to the king, and in 1674, received his well earned title. From the period of the great fire onwards, he was constantly employed in those churches which are such an ornament to London, and in executing various important designs at Oxford, Greenwich, &c. This great and venerable man, as much distinguished by the justness of his life, as for his scientific and artistic merit, died, aged 91, in the year 1723, and was buried beneath the dome of St. Paul's, a mausoleum such as no departed royalty can boast.

and writings. His principal works are published in the Philosophical Transactions.

Bronze bust
of an un-
known pope.

The bust of a Pope beyond these, a fine specimen of Venetian bronze work, is unappropriated.

Le Sueur's
bust of
Charles I.

The busts on the left, as we look towards the nave, are—first, those of Charles I. of England, and Cardinal Richelieu of France.

Charles Stuart ascended the throne of England A.D. 1625. His well known and unfortunate history will require but a brief notice. Accustomed to ideas entirely inconsistent with the power of a constitutional monarch, Charles, from the first, endeavoured to set the Parliament at defiance, and to act in a great measure as a despotic

sovereign ; but a growing spirit of independence arose, wonderfully strengthened by the noble conduct of John Hampden, and in 1641 openly commenced that unhappy struggle which ended only with the King's death. Throughout the whole of this period, from even prior to the death of Strafford, the favourite minister of Charles, whose death-warrant he was yet weak enough to sign, up to his last imprisonment at Windsor, the King's conduct was marked by insincerity and misplaced pride. In 1649, he was tried as a traitor to his country, and as a murderer (on account of the deaths which it was alleged were due to his conduct alone), and was executed in the same year in front of Whitehall. A liberal patron of the arts, unimpeachable in his private life, and deeply imbued with a devout religious feeling, Charles has been regarded by many as a martyr. But history presents to us in his person a character unfitted by nature and education for the high trust reposed in him by the nation ; and a monarch whose pride, obstinacy, and want of good faith, justified in no slight measure the punishment he received. The bust of the king is eminently interesting as a work of art, since until very lately its merits had been entirely overlooked. From the evidence of its style we can have no doubt that it was executed by Le Sueur, the artist by whom the Charing Cross statue was carried out. It was presented to the town of Chichester by Charles himself, and was placed in a niche on the top of the Market Cross. Le Sueur's bronzes of the king are the more interesting from the circumstance of the disappearance of the celebrated marble bust of Charles, made by Bernini, at Rome from Vandyck's celebrated picture of the King's head, in front, side, and three-quarter view. (See Portrait Gallery, No. 490.)

Armand Jean du Plessis, Duke of Richelieu, was born Bust of Richelieu— in 1585, and was consecrated Bishop of Lucon in 1607. his life. On his return to France he was made Grand Almoner to Mary de' Medici (then Regent), and in 1616 principal Secretary of State. In 1620, he was elected a Cardinal. From this time forward, his influence became more and more strengthened, and by the year 1628 the government of the kingdom may be said to have centred in his hands. In this year Rochelle was captured through his

energy and perseverance, the Protestants thus receiving a serious blow; and in 1629, their ruin as a party was completed by the treaty of Alais, which he forced them to accept. His command of the army between this and the following year was signalised by various brilliant successes, concluding with the cession of Savoy. Having now humbled the Protestant party, he turned his energies against the rival house of Austria, and in 1631 concluded a treaty with Gustavus Adolphus to carry the war into Germany. So successfully were his plans executed, that he was on the point of seeing his most ambitious designs everywhere triumphant, when he died, worn out with excitement and toil, A.D. 1642. Richelieu was remarkable for the versatility and greatness of his talents, as a soldier and a statesman of that school in which intrigue and deceit are the first requisites for success.

Bust of Inigo
Jones,
his life;

The next bust is that of Inigo Jones, the great architect. Inigo, or Ignatius Jones, son of a London cloth-worker, was born in the neighbourhood of St. Paul's, A.D. 1572. At an early age he attracted the notice of the Earl of Pembroke, who sent him to study art in Italy. Whilst at Rome, he obtained the favour of the King of Denmark, who made him his architect. In 1608, he accompanied the King's sister, Anne, Queen of James I., from Denmark to England, and continued in the service of the Royal family in this country. On the death of the accomplished young prince Henry, in 1612, he revisited Italy. On his return, he built the present banqueting-house at Whitehall (1619—21), and from this time forward was employed on some important buildings, which however afforded him little opportunity of giving scope to that genius of which his engraved designs afford satisfactory proof. Jones died in 1652, and was buried in St. Bennet's Church, London.

his style.

His style, founded on that of Palladio, is probably superior to that of any other English architect, and to him is due the honour of the first systematic introduction of the Italian style in England. Moreover, Inigo is especially interesting to us as the designer of those masques and pageants, the words of which were written by such men as Milton, Jonson, Chapman, &c., with whom he lived on terms of intimacy.

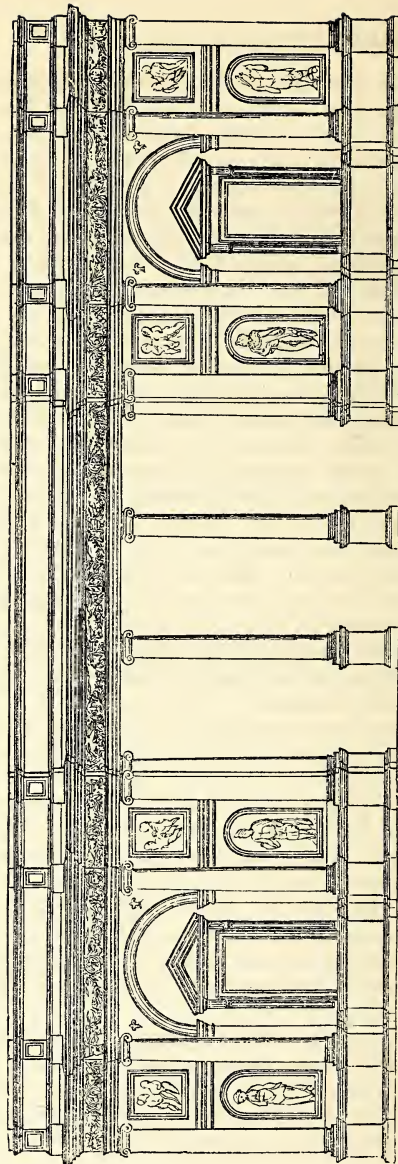
The next bust is that of Cardinal Mazarin. Bust of Mazarin; his life, Julius Mazarin was born in Southern Italy, A.D. 1602. At an early age he studied under the Abbé (afterwards Cardinal) Colonna, and followed that prelate to the Academy of Alcalá in Spain, where he was principally educated; on his return to Italy, Mazarin chose the law as his profession. During the complicated intrigues and wars which marked the time in which he lived, Mazarin gained the highest reputation for his "savoir faire;" and in 1634, was sent to France by the Pope as Nuncio, where he gained the good graces of Richelieu and Louis XIII. In 1641, he was elected Cardinal, and on the death of Richelieu became Prime Minister during the Regency of Anne of Austria and the minority of Louis XIV. In 1649, the civil wars detracted from Mazarin's hitherto unbounded power, and he fell into a temporary disgrace, only to return in still greater triumph, and continue "de facto" ruler of France till his death, which occurred A.D. 1661.

Mazarin continued in a measure the policy and characteristics of Richelieu, but his success was obscured by avarice, and marked by an astute cunning which had nothing great in it. and character.

Near these is a bust from the statue of Santa Susanna, Bust of Fiammingo's Sta. Susanna. the chef-d'œuvre of Fiammingo, from the church of S. M. di Loretto at Rome, of infinitely better taste than is usually found in the works of a period which was distinguished by the eccentricities of the Bernini school.

THE FAÇADE.

The entire composition of the Court itself, interior and exterior, is founded on the upper arcade of the quadrangle of the Farnese palace, at Rome, one of the finest examples of palatial architecture in the world. The palace itself was commenced by Pope Paul III. when cardinal Farnese, from the designs of Antonio Sangallo, the celebrated Roman architect, who died A.D. 1546, and was finished by his nephew, cardinal Alessandro Farnese, under the direction of Michael Angelo. Mr. Gwilt is of opinion that the arcades present the most perfect adaptation of ancient arrangement to modern habits ever designed. They are generally attributed to Michael Angelo. The architectural details of the court founded on those of the Farnese Palace.



FAÇADE OF THE ITALIAN COURT.

A liberty has been taken in this reproduction, which it may be well to mention in this place. The Farnese Palace externally is built of Travertine stone, and the features of it selected as models of Italian design, have been represented in the Court as if they had been originally executed in various coloured marbles. The motive which has induced this deviation from the original type, has been the desire to afford the public an opportunity of judging of the effects so frequently produced in Italian architecture, both externally and internally, by the use of parti-coloured materials. The practice is one more common in Northern, than in Southern Italy, though instances might be found of its adoption throughout the country in almost every century from the 10th, or even earlier, down to the present day. At Florence it was freely adopted in portions of the Cathedral, San Miniato, and the Baptistery, the earliest works built with special reference to antique style; and at Venice it became exceedingly popular—the greatest architects of cinquecento and seicento times, the Lombardi and Sansovino having freely adopted it. Perhaps, as a chromatic experiment of a low solemn tone of colour, the Cibo Chapel, in the Church of Santa Maria del Popolo, Rome, may be referred to as singularly successful. It was designed by Carlo Fontana.

Colour of the Court.

The bronze statues which ornament the niches of the façade, are by Sansovino (1479—1550), from the Loggia of the Campanile, at Venice, built about the year 1540. The first one on the left side represents Peace, who with a torch sets fire to various warlike instruments at her feet. The second is Apollo with his bow, very finely executed, and conceived completely in the spirit of the antique. On the right side of the entrance is War, a female, armed and dressed in the antique style, bearing a shield, with a fine head of Medusa on it. The remaining one is David, beneath one of whose feet is seen the head of Goliath.

The bronze statues by Sansovino.

The Candelabra are beautiful examples of bronze casting, by Annibale Fontana, from the Certosa of Pavia. The plinth of one is supported by angels, and the panels are filled in with ecclesiastical instruments, such as chalices, cimborii, croziers, &c.; above these, the subjects

The candelabra by Fontana, from the Certosa: the first,

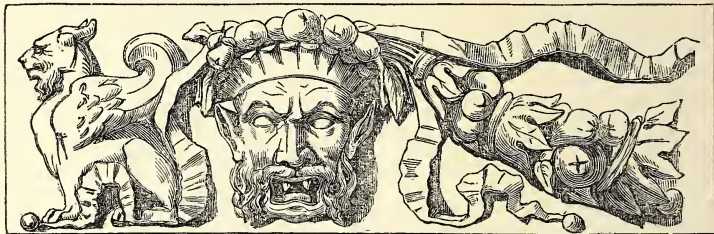
in low relief are the Annunciation, Circumcision, Adoration of the Magi, and the Resurrection ; the remaining ornaments are all founded on antique models, and consist of grotesque and conventional subjects.

the second.

The plinth of the second is also supported by angels, holding wreaths of flowers surmounted with inscribed ovals. The subjects in low relief above are Charity, with children, Faith, with the chalice, a Madonna and Child, and Prayer, allegorical of Hope ; on the vase-like portion higher up are seen children supporting chalices, croziers, &c., hung on bands ; the rest of the ornament is conventional and antique. They are both beautifully executed, and present good outlines copied from the antique, but evincing great cleverness in composition in which Heathen and Christian symbols are strangely mixed up.

Life of Fontana.

Annibale Fontana was an excellent artist in metals, crystal, and intaglio, who flourished during the latter half of the 16th century. He was much employed at Milan ; and some beautiful works of his still exist in the church of S. M. presso San Celso, in that city, which are highly praised by Cicognara in his "Storia della Scultura."



Frieze in the Italian Court.

The frieze of the Court, of which we give a portion in the accompanying wood-cut, affords us a good example of the style of architectural ornament in the 16th century.

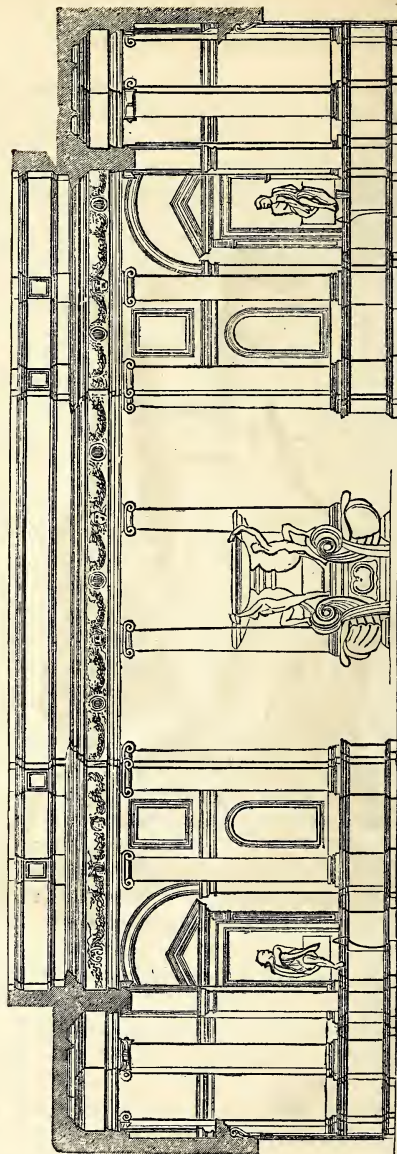
THE INTERIOR.

On entering the court, the first subject to the left is a statue of Jonah and the Whale, by Raphael, from the Chigi Chapel, Church of S. M. del Popolo, Rome. Until within late years it was supposed to have been designed by Raphael, and executed by Lorenzetto, but the investigations of Passavant (*Raff. i. 249*), have proved it to have been executed by himself. The chapel, also, in which it is placed is designed by Raphael. The only other sculptured subject attributed to this great painter, is a Boy on a Dolphin, in the possession of Sir H. Bruce, which was exhibited at the Irish Industrial Exhibition of 1853. A cast of it is preserved in the Dresden Museum.

Statue of
Jonah by
Raffaello.

Raphael Sanzio or Santi, was born at Urbino, A.D. 1483. He received his first instructions from his father, who was a painter. In 1495 he was sent to study under Perugino, and continued with him till he was nearly twenty years of age. In 1504 he visited Florence, and saw there the works of Lionardo da Vinci and Michael Angelo. From this period is remarked an improvement in his style. At the age of twenty-five, he was sent for by Julius II. to decorate the rooms of the Vatican. On the death of Julius (1513), his successor, Leo X., continued to employ him ; and his style, from the continual discoveries made at Rome of antique sculptures and painting, became sensibly improved. In 1516 he had nearly completed his work there, and made the designs for the tapestry to be hung in the Sistine Chapel, some of which were saved from destruction at the tapestry manufactory of Arras, through the care of Rubens, and are now at Hampton-Court Palace. About this time (1517), he painted St. Michael overcoming Satan, and the Madonna di San Sisto, for Francis I., who munificently rewarded him with £3000 ; these are now at the Louvre. He was also engaged on the celebrated frescoes at the Chigi Palace (now the Farnesina), at Rome, in designs for all branches of art, and in conducting the excavations of ancient Rome. He died in

his life,



LONGITUDINAL SECTION OF THE COURT, TOWARDS THE GALLERY.

1520, thirty-eight years of age, leaving his great picture of the Transfiguration (at the Vatican) all but complete, and was buried in the Pantheon, with extraordinary honours. Besides his well known sacred and historical works, he painted about eighty portraits, and made



Jonah and the Whale, by Raffaello.

several designs for sculpture and ornament. His architectural works are the Palaces Cafarelli, Stoppani, Vidoni, and the Casa Berti (at Rome), and the Pandolfini Palace, at Florence. During 1518-20, he was architect to the works at St. Peter's. (See Portrait Gallery, No. 146.)

His influence
widely
spread
through the
engravings
of Marc-
Antonio.

Raffaëlle's influence affected not only the art of painting, but the productions of ornamental industry in general. He was the channel by which the long lost beauty of a past civilisation diffused itself throughout all the branches of art. The careful and spirited burin of Marc Antonio Raimondi multiplied the products of his hand, and rendered them familiar to thousands : these again served as patterns to other and various mediums of beauty. His designs were used for tapestry, and the ware, known as Majolica, gave coloured copies of his works ; often, indeed, roughly executed, but still speaking of the source from which they sprung. He left a large and distinguished body of pupils and followers, among whom were Giulio Romano, Primaticcio, Pierin del Vaga, Caravaggio, Garofalo, Giovanni da Udine, Andrea da Salerno, Pellegrino Tibaldi, &c.

The loggie of
the court,—
their ara-
besques.

We now enter the arcade, which, equally with the one opposite, is ornamented with copies of Raffaëlle's celebrated decorations of the Loggie of the Vatican, the architecture of which was also designed by that great master, the whole forming a masterpiece of art, harmonious and complete. The frescoes were commenced by Raffaëlle during the pontificate of Leo X. (elected in the year 1513). It was clearly impossible for him to have executed them himself, being engaged at the same time on numerous other more important works. They were, however, designed by him, and executed principally by his pupils, among whom Giovanni da Udine for still life, and Pierino del Vaga for figures, may be especially mentioned. Particular attention should be

The details
of that style.

given to these works, the great variety of which prevents our entering into detail. Not only do they deserve special notice from their own merit, but also because they serve to exemplify the style of mural decoration which spread afterwards throughout Italy, beautiful examples of which exist at Genoa, in the Palazzo Doria, executed by Pierino del Vaga ; at Mantua, in the Palazzo Gonzaga and Palazzo del T, by Giulio Romano ; in the Villa Madama near Rome, also by Giulio ; and at Fontainebleau, in France, by Primaticcio and Niccolo dell' Abbate, who were all pupils of Raffaëlle. We may observe that the peculiar style, improperly termed

“Arabesque,” here seen, is founded generally on such antique examples as were known in Raffaele’s time, and of which he was an enthusiastic admirer and collector, sending out draughtsmen at his own expense to make copies of all that could be found, so that many portions bear a striking resemblance to various examples of ornament seen in the Pompeian house. The fruit, flowers, foliage, and still life generally, are close copies of nature; whilst the architecture and its adjuncts are antique, and the figures partly conventional, natural, and antique. The most correct name given to this style would be, perhaps, the “Grotesque,” from the fact (as we have already remarked) of its being founded on antique models found in the baths or grottos of ancient Rome; but at the present time a sense is attached to that word very different to the grace and delicacy found in these examples; and the distinctive title of “Raffaellesque ornament” appears most proper to it.

In the centre of the arcade to the left is the monument of Lorenzo de’ Medici, by Michael Angelo, from the famous Capella dei Medici attached to the Church of San Lorenzo at Florence. It was executed by order of Leo X., who died in 1521; but was not completed (together with that of Giuliano on the opposite side of the court), till the time of Pope Clement VII., also a Medici (1523—1537).

The monument of Lorenzo de’ Medici from Florence.

Michael Angelo Buonarrotti was born of a noble Florentine family in the year 1474; he became a pupil of Ghirlandajo, and early distinguished himself by his wonderful genius, which was nobly encouraged by Lorenzo de’ Medici, surnamed “il Magnifico.” On the expulsion of that family from Florence, A.D. 1500, he visited Bologna, and worked at the tomb of St. Dominick there. In the city records is an entry ordering him to be paid thirty ducats for two small statues still on the tomb. After this period were executed those great works, the best of which are for the first time collected together in and about this court. Having been invited to Rome by Julius II., he spent the greater part of his life there, and died in that city, A.D. 1564. St. Peter’s, Rome, the sacristy of San Lorenzo, Florence, the Capitol, and the Farnese Palace,

Life of Michael Angelo.

Rome, bear witness to his ability as an architect ; and the "Last Judgment," in the Sistine Chapel, sustains his fame as a painter of unusual power and imagination.



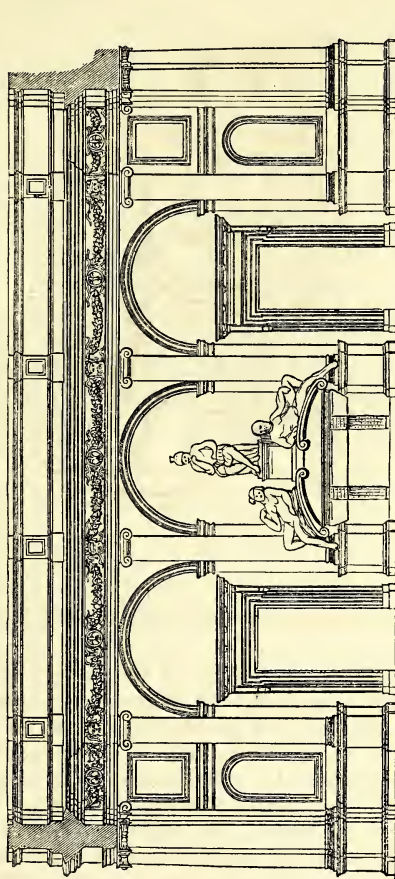
Statue of an Angel on the Tomb of St. Dominick, at Bologna.

He was also a poet, some of whose sonnets have been thought not unworthy of European translation, and was by far the most wonderful of that gifted race of men who in the 15th and 16th centuries combined in their persons the arts of architecture, sculpture, and painting. (*See Portrait Gallery, No. 143.*)

Lorenzo,—
his vices.

Lorenzo de' Medici, the nephew of Leo X., to whom this monument was raised, was only noted for his vices, inherited by his daughter, the notorious Catherine de' Medici. He died in the year 1519. A man of Lorenzo's character could never be respected by such a man as Michael Angelo, to whose stern and noble

soul the vices of the former must have been peculiarly repellent. We need not expect, then, a monument in



Section through the Italian Court, showing the Façade of the Arcade.

honour, of that prince ; and should regard it rather as the chef-d'œuvre of those purely ideal subjects, which no man before or since Michael Angelo's time has so thoroughly rendered.

His monument essentially ideal.

Thus the statue of Lorenzo himself has received from the Italians—ever quick at comprehending the artist's meaning—the name of "*Il Pensiero*," *Thought*. And much better does it present an idea of some stern and terrible being, watching with unswerving gaze the course of Lorenzo's life,—an armed Fate awaiting his disembodied soul,—rather than a representation of Lorenzo himself.

Our veteran poet, Rogers, has described this statue in the following beautiful lines :—

"He meditates, his head upon his hand.
What from beneath his helm-like bonnet scowls?
Is it a face, or but an eyeless scull?
'Tis lost in shade, yet, like the basilisk,
It fascinates, and is intolerable."

We think that in order justly to appreciate this monument and its companion, they should be regarded only as expressions of sentiment or embodiments of some thought; and as such, they rank certainly among the most remarkable productions of the kind which the great author of them has produced.

The reclining statues of the pediments.

The reclining statues on the pediment are called *Twilight* and *Dawn*. Nothing can well be conceived more grandly mysterious than the unfinished head of the figure by whom *Twilight* is allegorised; the *Aurora* or *Dawn* is represented by a female figure of great power, whose relation to the subject named is, however, not quite clear. They are especially fine examples of the style of composition advocated and practised by Michael Angelo, which we have already alluded to; but to him alone was it given to unite exaggeration to truth without offending. His followers copied his faults, for they are the most easily detected; the spirit was wanting which, like charity, covered a multitude of sins; and it is Michael Angelo alone who could successfully venture to do what Michael Angelo alone did.

Michael Angelo's Christ,

Between the columns of the side of the Court, parallel to, but furthest from the nave, is a colossal upright figure of Christ with the Cross, by Michael Angelo, from the church of Santa Maria sopra Minerva, Rome. It is interesting as being one of the artist's earlier productions. In a letter from Francis I. of France to

Michael Angelo, it is mentioned as one of the subjects which induces the King to request the favour of purchasing some of his works, Michael Angelo being then thirty-three years of age. It is quite devoid of that ideality generally so remarkable in Buonarotti's studies, and must be regarded rather as a careful study from nature, than as a representation of that divinity which the artist, in other cases, has proved himself capable of rendering in the grandest manner.

On the left of this is the celebrated Pietà, or group of the Virgin bearing the dead Christ on her lap. From the chapel of the Pietà, in St. Peter's, Rome.

By the letter from Francis I. to Michael Angelo, noticed above, it is particularly mentioned as one of the things "que l'on m'a assuré estre des plus exquis es et excellentes en votre art." This interesting letter was conveyed by Primaticcio, whom Francis retained in his service, and especially honoured.

The Pietà is one of the noblest examples of Michael Angelo's early productions, having been executed in his twenty-fifth year. Vasari gives the following interesting notice of it:—"During his abode in Rome, Michael Angelo made so much progress in art, that the elevation of thought he displayed, and the facility with which he executed the most difficult works," induced the Cardinal St. Denis, called Rovano (Rohan), to commission him to execute a Pietà, to be placed in St. Peter's, which is the present one. "Among other fine things may be remembered (to say nothing of the admirable draperies) that the body of the dead Christ exhibits the very perfection of research in every muscle, vein, and nerve: nor could any corpse more completely resemble the dead than this; there is besides, a most exquisite expression in the countenance, and the limbs are affixed to the trunk in a manner that is truly perfect." On the cincture of the Virgin is the inscription, "Michael Angelo Buonarotti, of Florence, did this,"—the only instance of his name occurring on his works; the cause of which, Vasari tells us, was, that one day he overheard some Lombards in St. Peter's praising it highly, and ascribing it to "Our Hunchback (Crist. Solari) of Milan." He said nothing, but waited until night; and then repairing

and his Pietà,

highly
esteemed by
Francis I.

Circum-
stances con-
nected with
its produc-
tion.

to the cathedral with a light and his chisel, engraved his name on her girdle, to prevent future mistakes. "Certain dullards," writes the enthusiastic Vasari, "do indeed affirm that he has made Our Lady too young;" but since afflicted beings, like the Saviour, must look older than they are, and virgins younger, our author thinks that it only adds to the credit of the sculptor.

Michael
Angelo's
slave

Near it is placed the so-called Slave, by Michael Angelo, from the Louvre, Paris, originally destined to form part of a grand monument to Pope Julius II., for which M. Angelo commenced three different plans, to the first or second designs for which Kügler ascribes it.

is also ideal
in character;

It is of the same ideal class of subjects as the reclining statues on the Medici monuments, and seems to typify languor or sleep. The head is peculiarly noble and massive, and the expression of the face calm and tranquil; the antique was evidently the source from which the sculptor derived this portion, but the body is conceived in the large and masculine style peculiar to himself; the hand is splendidly made out.

its history.

M. Alexandre Lenoir, in his "Monuments Français," gives the following interesting account of it. When Jean Bullant, the celebrated architect, was building the Château d'Ecouen for the great Connétable de Montmorenci (circa 1545), he placed two statues by Michael Angelo in the principal court, as Duçerceau, his contemporary informs us. They were originally given by Robert Strozzi—a member of the noble Florentine family—to Francis I.; how they came into the possession of Montmorenci is not ascertained, but from his family they passed into the possession of Cardinal Richelieu, by whom they were placed in his country château, from whence they were taken at the close of the 17th century by Marshal Richelieu, in order to ornament his Paris mansion: but at this time the Marshal died, and his widow retired into the country, when these and other works of art were left neglected in a stable, and in 1793 were about to be sold by auction, but M. Alexandre Lenoir, to whose courage and taste France is so much indebted, persuaded the Government of the

Republic to interfere, and they were finally deposited in safety at the National Museum.

The present statue is one of these two, and is generally considered as the most admirable. To the right of the Slave is the Pietà by Bernini, from the crypt of the Corsini Chapel, in the Basilica of San Giovanni Laterano, at Rome. Bernini's
Pietà,

This is one of the best examples of that sculptor's style ; the relaxation of the limbs of the corpse is very well rendered. The face exhibits less of that exaggeration of expression commonly found in his works, and the drapery is less blown about than usual. its excellence

Bernini was the son of a Florentine sculptor, and was born in the year 1589. He evinced an unusually precocious talent, and whilst yet a youth was in full employment both as a sculptor and architect ; he resided almost entirely at Rome, in which city he designed a great number of buildings and fountains, amongst which may be noticed the fountains of the Piazza Navona, the Piazza Barberini, and the Piazza di Spagna ; the College of the Propaganda, the celebrated colonnade before St. Peter's, and the great staircase between St. Peter's and the Vatican. It is as a sculptor, however, that Bernini is best known. In his capacity of architect he was invited by Louis XIV. to visit France, being then in his 68th year. He set out in 1665, and received almost royal honours throughout his route, and returned to Rome after a short but profitable sojourn at the French court. He died at Rome in the year 1680, aged 92. Bernini's
life,

Bernini's talent was certainly very remarkable, and yet his example, which was followed throughout Europe, may be said to have consummated the ruin of true art. A fatal facility and a badly-formed taste appear to have led him into the style which he rendered so fashionable. So quick was his execution that—as Milizia expresses it—he may be said to have devoured marble ; during his whole life he was regarded as a prodigy, before whom even the star of Michael Angelo paled, and the mightiest monarchs sought his works as a personal favour. His conception was lively, and his ideas, although spoilt by a false taste, not without grandeur. His personal and style.

character, active, vigorous, and sociable, yet entirely occupied with his art, is one of those which seems to be almost peculiar to Italy.

It will be interesting to compare the different treatment by these two celebrated sculptors of the same subject, affording, as they do, good examples of the style of sculpture respectively followed in the 16th and 17th century.

Monument
of Giuliano
de' Medici,—
pendant to
that of
Lorenzo.

The monument of Giuliano de' Medici is also from the Capella dei Medici attached to the Church of San Lorenzo at Florence, and the account already given of the monument of Lorenzo de' Medici, applies equally to this. We have only to add, that Giuliano was brother of Leo X., and although less vicious than Lorenzo, was in no way calculated to obtain popular esteem.

Strozzi's
sonnet in its
praise.

The reclining figures on each side are called Night and Light; as we have before remarked, these names appear very arbitrary, yet they would seem to have been given to them during Michael Angelo's lifetime, if not by Michael Angelo himself, as proved by the following pleasing quatrain of Giovanni Battista Strozzi, and the reply to it by Michael Angelo :—

“La Notte che tu vedi in sì dolci atti
Dormir, fu da un Angelo scolpita
In questo sasso, e perche dorme, ha vita;
Destala, se no'l credi, e parleratti.”

“Night, which you see in such sweet guise
Sleeping, was by an angel sculptured
In this stone, and because it sleeps, lives;
Awake it, if you believe me not, and 'twill speak to thee.”

Michael An-
gelo's reply.

Michael Angelo replied in these remarkable lines :—

“Grato m'e il sonno, e piu l'esser di sasso,
Mentre che il danno e la vergogna dura
Non veder, non sentir, m'e gran ventura;
Però non mi destar, deh ! parla passo.”

“Grateful to me is sleep, and more so to be stone;
Whilst shame and evil do endure,
Neither to hear nor see is great good fortune;
Therefore awake me not, ah ! speak low.”

Similarity
between his
character
and that of
Dante.

In these lines we have an interesting proof that Michael Angelo, though devoted to art, was not insensible to the degraded political state of his country, and we are inclined to believe that if the thoughts of that artist were

but as intimately known to us, as are those of Dante, an interesting similarity of character would be found to exist between the two great Florentines.

Giuliano, and Lorenzo de' Medici, his nephew, had sought in vain to re-enter Florence either as lords or citizens—their family having been banished by the Republic—but on the accession of Leo X. (brother of Giuliano) to the Popedom in 1513, they succeeded in regaining their position at Florence, and became joint rulers of the state. Giuliano married Philiberte de Savoy, aunt of Francis I. He died at Florence in 1516. Lorenzo was hated by the Florentines, who accused him of poisoning Giuliano, but was energetically supported by his uncle, Leo; who, having set his heart on the possession of Urbino, attacked the legitimate Duke, Francesco Maria della Rovere, with secular and ecclesiastical weapons, defeated him, and made Lorenzo Duke of Urbino and Florence. In 1518, Lorenzo was married at Paris to Madeleine de la Tour d'Auvergne, and died at Florence in the succeeding year, leaving an only daughter, afterwards only too celebrated as Catherine de' Medici, of France.

Giuliano
and Lorenzo:
their lives.

The arcade is ornamented with copies of the decorations from that part of the Vatican "loggie," which was designed by Raffaello, and which we have noticed previously.

The pedestal at the back of the Giuliano monument contains a basrelief in marble, by Michael Angelo, from the Vatican Museum, Rome. It is called "the Triumph of Cosmo de' Medici." That prince is represented supporting an allegorical figure of Florence, one of whose hands rests on a shield,* the Vices (allegorised by satyrs, &c.), on the right, are being driven away, and War with withered dugs escapes through the air. A venerable River-god in the foreground typifies the Arno, and on the left are numerous figures, among whom Art is represented by a man holding a board and pencil, Science with a lamp on her head, and Industry bearing a large vase, whilst Commerce is indicated by a galley moored peaceably in port; above is seen an angel bearing a crown to place on the head of Cosmo. Some of the heads

Basreliefs
inserted in
the pedestal
of the
Giuliano
monument.
"The
Triumph of
Cosmo de'
Medici,"
from the
Vatican,
Rome.

* The balls, or "palle," finishing each arm of the cross, are the armorial bearings of the Medici family.

on the left appear to be portraits ; amongst them is one (a profile) bearing a striking resemblance to the sculptor himself.

Cosmo, first
Duke of
Tuscany.

Cosmo de' Medici, the first Duke of Tuscany, who must not be confounded with the great Cosmo (pater patriæ), was the son of Giovanni de' Medici, the captain of the so-called "Bande-nere," or black-bands. He was born in 1519, and the history of his reign is marked by the worst of crimes. He allowed nothing to stand between his ambition and its success. In 1537, he was Duke of Florence ; in 1555, Duke of Siena ; and, in 1569, Grand Duke of Tuscany ; being the first who consolidated the present Duchy. Like most other Italian princes of his time, it must be owned that he liberally encouraged the arts and literature, and, in that respect, was not undeserving of this memorial.

Two small
basreliefs
attributed to
Michael
Angelo,

Above this are two other small reliefs by Michael Angelo.

The lower one appears to represent the same subject as that of his first celebrated cartoon, done in competition with Lionardo da Vinci, at Florence, viz., Bathers in the Arno suddenly called to war. In the lower part is the River-god of the Arno ; above whom, are nude figures, some bathing, some sleeping ; over whose heads the Demon of War, with hanging dugs and wind-driven hair, flies shrieking.

The upper subject, of the Cyclops at the Forge making the arms of Mars, is also attributed to Michael Angelo. The strong muscular figures of the Cyclops are full of action, and they wield their hammers with a power worthy of giants.

their charac-
teristics.

We remark in these basreliefs the usual force and energy of the sculptor, but more than this should be observed—the great delicacy and finish of the parts, in very low relief, which Donatello himself could hardly surpass, and which are an interesting proof of how much patience and appreciation of nature the artist possessed.

The open-
worked
panels from
the bronze
door of the
loggia, Cam-
panile of St.
Mark's.

On the wall are open-worked panels from the bronze door of the Loggia, beneath the Campanile of St. Mark's, Venice.

In the centre are two allegorical female figures, one

bare-headed, with a book in her right hand, and a swan or goose at her feet ; the other with a plumed helmet, bearing in her right hand a sceptre, and in her left a cap on a staff ; at her feet is a cat.

Around both is open ornamental work, of boys playing, intermixed with armour and implements of war.

The upper part consists of two other seated female figures—War resting on a shield, helmeted and bearing an olive-branch, and Peace, with the caduceus of Mercury. The angles are ornamented with the winged lions of St. Mark, each holding an open book, with the inscription, “*Pax tibi Marci, evangelista meus.*”

The building from which they are taken, was designed by Jacopo Sansovino, about the year 1540. The style of the present railing would seem to indicate a somewhat later date. Beneath the opposite arcade, at the back of the Lorenzo monument, against the wall, is the celebrated bronze door from the choir of St. Mark's, Venice, by Sansovino. According to Sansovino's nephew, this work occupied him nearly thirty years, the expense being defrayed by Federigo Contarini, one of the procurators of St. Mark's. Since Sansovino settled in Venice A.D. 1527 or 1528, it was probably not put up long before the year 1557.

The loggia
erected by
Sansovino,

His cele-
brated
bronze door
in St. Mark's:

The subjects of the two large panels are, in the lowest one, the entombment of Christ, and in the upper one, the Resurrection of Christ.

its subjects:

The figures in niches at the sides, are the four Evangelists ; on the left, St. Mark and St. John ; on the right, St. Luke and St. Matthew. They are distinguished by emblems beneath each. St. Mark, a winged lion ; St. John, an eagle ; St. Luke, a winged bull ; and St. Matthew, an angel. The three reclining figures in the ovals appear to be prophets of the Old Testament. The groups of children are excellent, and the six projecting heads are probably all portraits : three of them are said to be Titian, Sansovino himself, and Pietro Aretino, the satirist ; but we find it difficult to identify them.

The very beautiful ornament in low-relief which surrounds it is from a doorway in an old house in the Vico degl' Indoratori, at Genoa.

the doorway
surrounding
it.

It is formed of angels and birds, combined with running acanthus foliage, and is a good example of the early Lombard school of ornamental sculpture.



Sansovino's Gate under Portico.

Jacopo Sansovino,

Jacopo Tatti was born of a good family, at Florence, in the year 1477. At an early age he studied under that excellent sculptor, Andrea Contucci, of Monte Sansovino. The relation of the master and pupil soon became rather that of father and son, "so that," writes Vasari, "he was no longer called Tatti, but Sansovino ; and as he was then named, so is he now and ever will be called."

his life,

Having distinguished himself by his ability at Florence, he was taken to Rome, by Giuliano da San Gallo (brother of the celebrated Antonio da San Gallo), where he attracted the notice of Bramante, and became fully employed, both in sculpture and architecture, gaining, among other honours, that of being the successful competitor for the design of the Church of San Giovanni

de' Fiorentini, at Rome, against Raffaele, Sangallo, and Peruzzi. When the imperial city was taken by the French, in 1527, Jacopo sought refuge in Venice, intending to visit France, where Francis I. had offered him employment; but the Doge, Andrea Gritti, persuaded him to remain in Venice, and he was made chief architect of the illustrious Republic, retaining that office to the day of his death, A.D. 1570. Venice owes some of her noblest buildings to him, the chief of which are the unrivalled and works. Libreria Vecchia, the Zecca or Mint, the Cornaro and Moro palaces, the Loggia round the Campanile of St. Mark, and San Giorgio dei Greci; his reputation in sculpture being sustained by such works as the colossal Mars and Neptune, of the Giant's Staircase, the monument of Francisco Veniero, the bronze door of St. Mark's choir, St John the Baptist in the church of the Frari, &c. His productions in sculpture and architecture are of the highest merit and of great originality. He formed a large school of followers, among whom may be mentioned Il Tribolo, Danese Cattaneo, Alessandro Vittoria, and Bartolomeo Ammanati.

On the pedestal of the statue of Lorenzo de' Medici, Basrelief by Fiammingo : opposite, is a bas-relief, ascribed to François du Quesnoy, commonly called "Il Fiammingo" (1594-1644). its subject : On the left, Silenus asleep, or unconscious through over-drinking, is being bound with bands of foliage by a number of young Bacchanals, whilst a nymph presses the juice of the grape on his forehead; some of the children are drinking up his wine, and others, under the direction of a young man, are stealing away the ass, without whose aid Silenus can hardly be imagined capable of motion.

Fiammingo, a native of Brussels, was sent to Rome at the artist. an early age, for the purpose of study. Whilst there, he made the acquaintance of Nicolas Poussin. The following interesting anecdote is told, of the cause which led both so frequently to choose children for their subjects :—

There was, at that time, a beautiful painting by Titian, Influence of Titian on Fiammingo. of Venus surrounded by Cupids, at the Ludovisi palace, from which both Poussin and Fiammingo studied, and the character of Titian's "Loves" is thus strongly marked

on all those statuettes of children for which Fiammingo subsequently obtained such reputation. His larger productions are of no great merit ; the best of them being a statue of Santa Susanna, at Rome ; which, however, far surpasses any contemporary work. He was a great admirer of Bernini, and died at Rome, A.D. 1644.



Basrelief by Baccio Bandinelli, from the Choir of Florence Cathedral.

The basreliefs above this on the same pedestal are taken from a series in the choir of Florence Cathedral, representing the Apostles, Virtues, &c., by Baccio Bandinelli, and are among the best works of that sculptor ; they are characterised by great breadth and vigour, the expression of the heads and the anatomy being particularly good.

Basreliefs
above by
Baccio Ban-
dinelli,

Baccio Bandinelli was born at Florence, in the year 1487, and was one of the students at the famous academy founded by Lorenzo the Magnificent ; he was employed at Loretto, in conjunction with Andrea del Monte Sansovino, but quarrelling with the latter, who was much his senior, Baccio was obliged to leave the place. His most celebrated work was the colossal group of Hercules and Cacus, at Florence, finished in 1534, which, when uncovered to public view, was so criticised and lampooned, that the reigning Duke, by whom it had been ordered, feeling his personal dignity hurt, put several of the offenders in prison, which,—says Vasari,—“soon closed the mouths of these railers.” Baccio was the implacable enemy of Michael Angelo, and had various violent quarrels with Benvenuto Cellini, who was employed by the Duke ; losing, or conceiving that he lost, the favour of the court, he became moody and reserved, and died A.D. 1559. His monument, in the Church of the Annunziata, Florence, is said, by Vasari, to have been executed by Baccio himself : it is a very excellent work, free from that ostentation which might have been expected from his character.

his life.

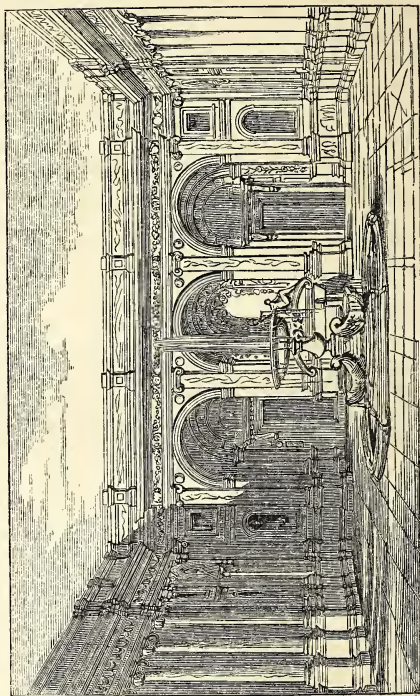
The fountain in the centre of the Court, called the Fontana delle Tartarughe, is from the Piazza Mattei, Rome. It was designed by Giacomo della Porta : the very picturesque bronze figures which surround it were cast by Taddeo Landini, a Florentine. Casts of these figures will be found in front of the Court.

The fountain
in the middle
of the Court
by Giacomo
della Porta :

Giacomo della Porta was born in Milan, at the commencement of the 16th century. In his youth he studied with Gobbo, the sculptor, and subsequently with Vignola, the architect. He then visited Rome, and was extensively employed by Gregory XIII. He completed the unfinished portions of Michael Angelo's designs at St. Peter's, (with Fontana) at the Capitol, and at the Palazzo Farnese.

his life,

and works. Numerous palaces, monuments, and fountains were designed by him, in or near Rome ; and at Genoa, the Chapel of John the Baptist, in the Cathedral, is by him. His last work was the Villa Aldobrandini, at Frascati, near Rome. He died in the last part of the 16th century.



View of the Interior of the Court, with the Tartarughe Fountain.

his assistant,
Landini.

Taddeo Landini was a Florentine architect and sculptor, who was pretty extensively employed by Gregory XIII., Sixtus V., and Clement VIII. He was a good draughtsman. Landini died A.D. 1594.

Michael
Angelo's
Virgin from
the Medici
Chapel,
Florence.

The last subject completing the circuit of the Court is the "Virgin," by Michael Angelo, from the Medici Chapel, San Lorenzo, Florence. A chef-d'œuvre of the master, nobly composed, and affording a good example of

the principles on which he designed, subsequently so well understood and inculcated by Sir Joshua Reynolds. The right arm of the Madonna is placed back, her left leg is extended, her head faces the spectator, rather inclined, however, on one side, whilst the back of the child's head is shown, leaning in a different direction. In such a manner a series of contrasts is obtained ; the whole, however, forming one solid pyramidally-formed mass. Like many other works of the great master, it is unfinished, and in so far fortunately, as it shows his style of working : the indication of the Madonna's right hand is peculiarly fine. An intelligent writer says : "The action of the Madonna is peculiar without being strained ; and her fine, yet beautiful countenance, bespeaks that sublime and noble, as well as tender character, which few sculptors have succeeded in giving."

Peculiarities
of composition.

Passing between the Slave and Christ of Michael Angelo into

THE GALLERY,

the central statue is the celebrated St. Jerome, by Torrigiano—executed in terra-cotta ; it is now preserved in the Museum at Seville, and was originally in the Buena Vista convent, at the same city.

The principal statue in the gallery at the back of the court is the St. Jerome of Torrigiano, his masterpiece :



Head of St. Jerome, by Torrigiano.

It is the masterpiece of that sculptor. The emaciated

figure of the saint is wonderfully well rendered ; and a certain nobility of character is expressed in the figure—the head being particularly fine. Nothing can be better than the anatomy, especially of the back and the arms. Vasari, in his life of Torrigiano, says, “ For a monastery belonging to the monks of San Girolamo, which is situate at a short distance from the city of Seville, Torrigiano executed a second terra-cotta crucifix, as also a figure of San Girolamo doing penance, and represented with his lion beside him. In the figure of the saint our artist depicted an old house-steward belonging to the Botti family—Florentine merchants settled in Spain.”

his life :

Torrighiano was born at Florence, A.D. 1470, and studied in the Academy founded by Lorenzo the Magnificent. Michael Angelo was his fellow-student, and received that blow from Torrigiano which disfigured him for life. Cellini, in his autobiography, says that Torrigiano told him how that whilst copying Masuccio's frescoes in company with Michael Angelo and others, Michael Angelo bantered and tormented him so, that, unable to endure it, he gave him a violent blow on the nose, which he would bear the mark of to the day of his death. Lorenzo de Medici was so incensed with him on this account that he was obliged to leave Florence, and went to Rome, where Pope Alexander VI. employed him on the stucco ornaments of that part of the Vatican called the “ Torre Borgia ;” but being attracted by the pay and spoil of the soldiers under Cæsar Borgia, then in the Romagna, he gave up his work, joined the army, and comported himself bravely. He was with Paolo Vitelli in the war against Pisa, and with Piero de' Medici at the action on the Garigliano, where he obtained a pair of colours and the rank of ensign ; disappointed, however, in not being given a company, he returned to his art, and sold many

his works in
England,

small figures and drawings to Florentine merchants, which Vasari praises exceedingly. These merchants invited him to England, where he was well received by Henry VIII., and executed the tombs of Henry VII. and the Duchess of Richmond, now in Westminster Abbey. We are unacquainted with the reasons which induced him to leave our country, where he appears to have sojourned some years ; the monument of Henry VII. not being completed till the

year 1518, and the contract with Torrigiano bearing the date 1512.

We next find him in Spain, where he appears to have and in Spain, been well employed ; but a dispute arising between him and the Duke d'Arcos, to whom he had sold a statue of the Virgin, he broke it to pieces with his hammer. This want of reverence, and perhaps his visit to England, caused him to be imprisoned by the Inquisition, in whose dungeons he died, to the disgrace of that institution and of the city of Seville, in the year 1522.

Over the St. Jerome is suspended the Ganymede by Cellini's Ganymede. Cellini, of which he gives the following amusing account in his autobiography :—One day on a visit to the Grand Duke, a box containing a statue arrived, sent by Signor Stefano from Palestrina ; being requested to open it, he did so, and taking out the statue said, “ this, my lord, is the figure of a little boy in Greek marble, and is indeed a very extraordinary piece ; I do not remember having ever seen amongst the antiques so beautiful a performance, or one of so exquisite a taste. I, therefore, offer your excellency to restore its head, arms, and feet, and to make an eagle for it, that it may be called Ganymede ; and though it is by no means proper for me to patch up old statues, as that is generally done by a sort of bunglers in the business, who acquit themselves very indifferently, yet the excellence of this great master is such, that it powerfully excites me to do him this piece of service.” He then, at the Duke's request, expounded the nature of its merit, and had hardly concluded a warm dissertation, when Bandinelli entered, and immediately depreciated the statue, on which a violent altercation ensued between the two rival sculptors, in the course of which, Benvenuto says, he gave Baccio such shrewd hits, that “ his face, which was by nature very ugly, became quite hideous by its frightful grimaces.” Benvenuto finally restored the statue as here seen, and as originally proposed by him.

The ceiling overhead is from the Biblioteca Antica, at Venice, and was designed by Serlio, the celebrated Italian architect and author, about the year 1540. The magnificent building in which it exists was built by Jacopo Sansovino, in the year 1536 and subsequently, to receive The ceiling over is from the Library at Venice.

Sebastian
Serlio :

the libraries bequeathed to the Venetian Republic, by Petrarch and Cardinal Bessarione. Serlio was but a short time at Venice, and no works of his, with the exception of this ceiling, are now known in that city.

his life :

He was born at Bologna, in the first half of the 16th century, and was a pupil of Balthazar Peruzzi. In 1536 he was at Rome, studying the antique with Philibert Delorme the great French architect, and built about that period the Palazzo Malvezzi, at Bologna. He was invited to France by Francis I., in 1541, and employed at Fontainebleau and the Louvre ; at Fontainebleau he appears to have lived for some time ; in 1560 he was at Lyons, and published his "*Libro Extraordinario*" there. He subsequently returned to Fontainebleau, and died there, A.D. 1568.

his mention
of this ceiling.

In the fourth book of his *Architecture*, dedicated to Francis I. (1545), he mentions this ceiling, and gives a portion of it with several other examples, "to enrich the invention of those who are poor in that way."

The four
pedestals of
the intercolumniations,
are from the
standards of
St. Mark, at
Venice,

The four bronze pedestals at this part of the gallery are portions of those of the Piazza of San Marco, Venice, where they supported the standards of the Republic. They were designed and executed by Alessandro Leopardi, the Venetian bronze sculptor, in the year 1505. The subject on the plinths is a triumphal marine procession. Justice is shown supported by sea-elephants, and preceded by a triton, who holds a serpent, the emblem of wisdom ; in one hand she bears her avenging sword, and in the other a criminal's head ; a little boy carries her standard, from which depend the scales. Behind Justice comes Peace, with the palm of victory and the olive-branch in her hand, still helmeted, but resting on her cuirass ; her car is supported by sea-horses. Peace, as the result of war, was very generally represented in this manner by the Renaissance artists. In the next car is Plenty, with a cornucopia and ears of corn, supported by dolphins. The cars are preceded and followed by tritons and sea-nymphs.

The remaining portions of these standards have been placed further down the vestibule towards the back of the Elizabethan Court : on the base of them may be observed the winged lions, emblems of the state, remark-

able for their fine yet free style of execution. Above them is the ornamental part which contains medallions of the Doge Loredano, and his name "Leonardo Laured."

Alessandro Leopardi was a Venetian sculptor, who flourished during the close of the 15th and earlier years of the 16th century. Besides these pedestals he executed various other works at Venice, usually in conjunction with the Lombardi, and cast the bronze equestrian statue of Colleone, for Andrea Verocchio (after 1488).

Venice was ever celebrated for the ability of her sculptors in bronze ornamental works, and the city is still rich in lamps, candelabra, grills, knockers, and other subjects of the same nature, remarkable for their extreme freedom of execution and excellence of design. The Venetian school for some time led the way in this style, until Benvenuto Cellini (1500-1572) of Florence combined the best qualities of the Venetian and Florentine schools with an ability of design and execution which has never been surpassed.

Celebrity of
Venice for
Bronze work.

Returning up the gallery towards the Renaissance Court, is a very beautiful crucifix, from the suppressed monastery of the Certosa near Pavia; the figure of Christ is well executed, and at the four arms of the cross are the four Evangelists, with their emblems, very cleverly managed; the lower portion is founded on the form of an antique candelabrum, the details of which are also antique, with the exception of a few figures of monks, &c., in the oval wreaths.

Crucifix from
the Certosa.

Beyond this, on the wall, is a very fine unfinished bas-relief of the Virgin and Child, by Michael Angelo, from Genoa. It is one of the sculptor's earlier works, and is characterized by great tenderness of feeling and boldness of execution.

Bas-relief by
Michael An-
gelo, from
Genoa.

Beyond the St. Jerome, proceeding towards the great transept will be placed the sarcophagus of the monument to Daniel Birago, nominal archbishop of Mytilene, by Andrea Fusina, in the church of Santa Maria della Passione at Milan.

The Urn of
the Passion,

The boldly cut ornament of this tomb is particularly good; two well designed angels support the following inscription, "Danieli Birago Archi Mityii pre hospitalis

ex testis posue." The sculptor has left his name and the date engraved: "Andrea Fusina, 1495." The only other example of the artist we are acquainted with, is at the Piccolomini altar in Siena Cathedral, with the date, 1485. Fusina was also employed at the Certosa, Pavia; nothing farther is known of him, although he was one of the most excellent sculptors of his day.

Candelabrum from the Certosa. On the wall opposite to this is a candelabrum from the Certosa, Pavia; in the lowest part are four ovals, containing bas-reliefs of the Evangelists, and above them, the Fathers of the Church, and a Madonna and Child; other medallions filled in with religious subjects occur above these again, the rest of the design is founded on the antique, and although the name of the artist is not authenticated, yet from the similarity existing between this candelabrum and the crucifix and the two candelabra on the façade, known to be by Annibale Fontana, we are inclined to ascribe the two former also to him.

Holy Families from London and Florence, by Michael Angelo.

On each side of the candelabrum is a Holy Family, by Michael Angelo; the one to the left is from the original at the Royal Academy, London; that to the right from the Uffizzi Gallery, Florence; they are both unfinished, and are classed among his earlier works; in which are to be observed a tenderness and grace not altogether free from the influence of Donatello, Da Vinci, and others his immediate predecessors, yet still strongly marked by the individual character of the young sculptor himself, and displaying much of that nascent power which was so strongly developed in his later years.

Specimens of his earlier life.

We recommend them to the attentive notice of the visitor, as examples not to be found elsewhere in this country, of Michael Angelo's earlier style, as well as for their excellent arrangement in a circular form, and their bold style of execution.

His second manner—

In closing our remarks on the very valuable series of Michael Angelo's works collected in this court, we may observe that his productions can be in a great measure arranged in three divisions. In the first class are his earlier works, exhibiting a decided influence from the great sculptors of the close of the 15th century, and characterised by much graceful tenderness—such are the Holy Families noticed above; in the second class, those

works which are marked by a more determined copy of nature, in which the artist was evidently seeking rather to improve his knowledge than to form a style, as we see in the Christ from the Minerva, and the David at Florence ; and in the third and highest class, are to be ranked those of his productions in which, having gained all he could from his predecessors, and from nature, the great sculptor gave himself up entirely to the workings of his own mind, and exercised his acquired power in the unrestrained development of his peculiar, and we may add, most poetical nature. his third—

The force and energy of his soul are seen on the surface of his works. Every stroke of the chisel is given with a fiery, impatient vigour, which we find it hard to reconcile with the real patience and thoughtfulness required of all great artists, yet never did any man work more patiently, and with greater perseverance. The poorest of men, as he observed himself, did not labour from necessity more than he did from choice. “Indeed, from all the circumstances related of his life,” says Sir Joshua Reynolds, “he appears not to have had the least conception that his art was to be acquired by any other means than great labour, and yet he, of all men that ever lived, might make the greatest pretensions to the efficacy of native genius and inspiration.” The wonderful skill of hand seen in his works, especially in the unfinished ones, was, we see, the result only of continued labour, yet that result lies on the surface, and is palpable to all ; not so the long-continued thought, and deep meaning which is expressed in them, a thought and a meaning in the highest degree poetical, and which, like all the noblest productions of the human soul, requires an elevated mind, and an educated power of perception, to appreciate justly. his general characteristics.

Having completed his inspection of the works of formative art in the gallery at the back of the Italian Court and Vestibule, we would invite the visitor's attention to the very beautiful vaulted ceiling nearest the Central Transept. The vaulted ceiling nearest the central transept is by Raffaele, from the

This ceiling is a perfect reproduction of that one in which Raffaele exhibited, perhaps more than in any other work executed by him, his complete mastery over

the principles of the arrangement of painting, as applied to decorative purposes.

Camera della Segnatura, in the Vatican.

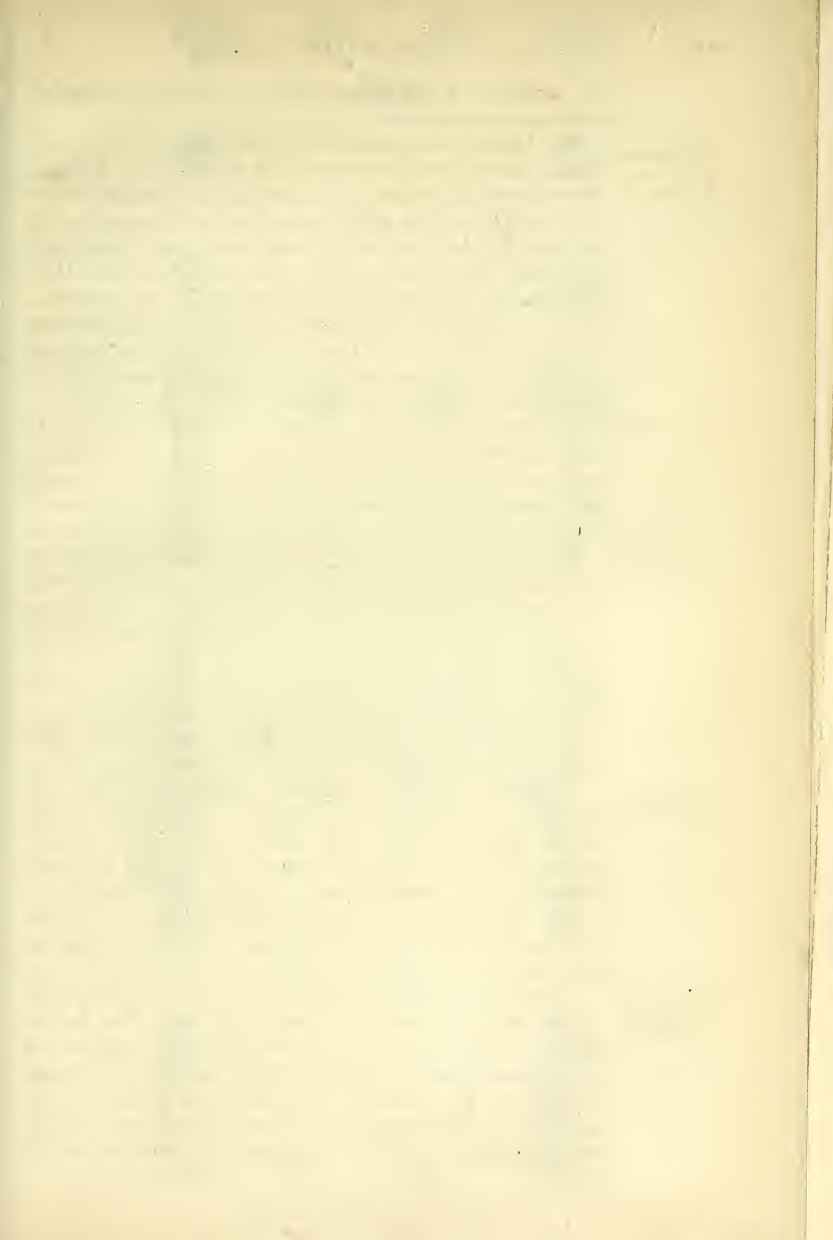
The Camera della Segnatura, from which it has been taken, was the first of the series of rooms in the Vatican which Raffaele commenced painting in fresco, by order of Julius II., and on which series he was employed until his death in the year 1520, even when they were still not quite completed. "He dedicated," writes Mrs. Jameson, in her excellent *Lives of the Italian Painters*, "this first saloon to the glory of those high intellectual pursuits which may be said to embrace in some form or other all human culture—theology, poetry, philosophy, and law or jurisprudence."

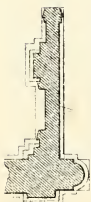
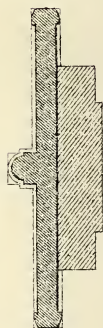
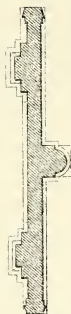
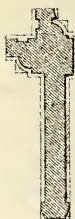
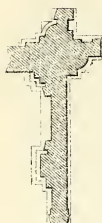
The original, The present ceiling was completed in the year 1511, and consists of four compartments, each containing a large round, with the allegorical figures above mentioned, the interspaces being occupied by four oblong pictures, each subject in which relates to the figures in the rounds.

its subjects, Theology, Poetry, Philosophy, and Jurisprudence are personified by females, of peculiarly noble expression, enthroned in divine serenity upon clouds. Each one has her characteristic symbols, but they are not difficult to distinguish by their respective movement and expression alone. At the sides of them are beautiful genii, who hold tablets with inscriptions referring to each personification. The figure of Poetry has always been particularly admired for its superior beauty.

an epic in themselves. The subject in the oblong next to Theology is the Fall of Man, a simple and harmonious composition, which Sir C. Eastlake notices as perhaps the most beautiful treatment of that subject in existence. Next to Poetry is the Punishment of Marsyas. Next to Philosophy, a female studying the terrestrial globe, and next to Jurisprudence the Judgment of Solomon. They are all painted on a gold, mosaic-like ground.

Mixture of theology and mythology. According to Passavant (vol. i. p. 139), these side pieces contain allusions to the Allegories. The Fall of Man, between Jurisprudence and Theology, alludes both to Judgment and Salvation. The Punishment of Marsyas alludes to the Triumph of Apollo—the god of poetry and music. The figure studying a globe clearly relates to philosophy, and the Judgment of Solomon to the





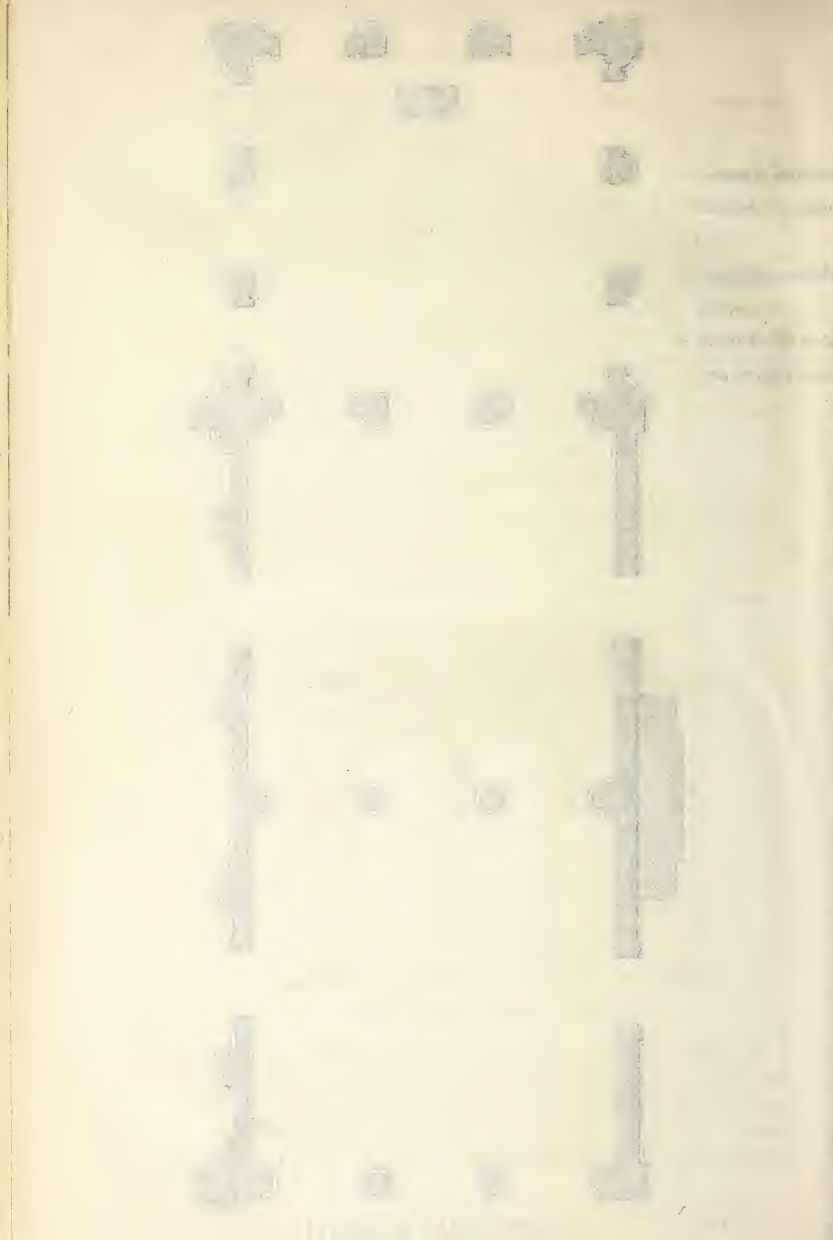
1. S. Jerome by Torregiano

2. Monument of Lancia
Curzio.

3. Dizio of Madonna della
Scarpa.

4. Sacrament of the Madd
lena from the Certosa

ITALIAN VESTIBULE



exercise of the judicial office. In Sir C. Eastlake's very excellent work on the Schools of Painting in Italy, is to be found much interesting information on Raffaele's frescoes at the Vatican, &c.

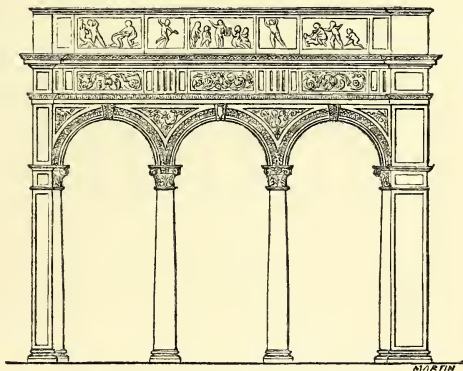
It would be difficult to imagine a more faithful reproduction of this beautiful ceiling than has been made in the present case by Mr. Alfred Stevens, whose long residence in Italy, and profound study of Raffaele, had eminently qualified him for the task. In its execution he was much aided by the loan, from the Council of the Royal Academy, London, of the elaborate copies of the various subjects of the ceiling, presented to the Royal Academy by Lady Bassett.

Beauty of the reproduction by Mr. Stevens.

THE VESTIBULE.

The vestibule of the Italian Court is formed on the model of the Casa Taverna at Milan, painted in fresco by Bernardino Luini, an excellent follower of Lionardo da Vinci, whose works are numerous in Milan.

The painting of the Vestibule is from the Casa Taverna, Milan.

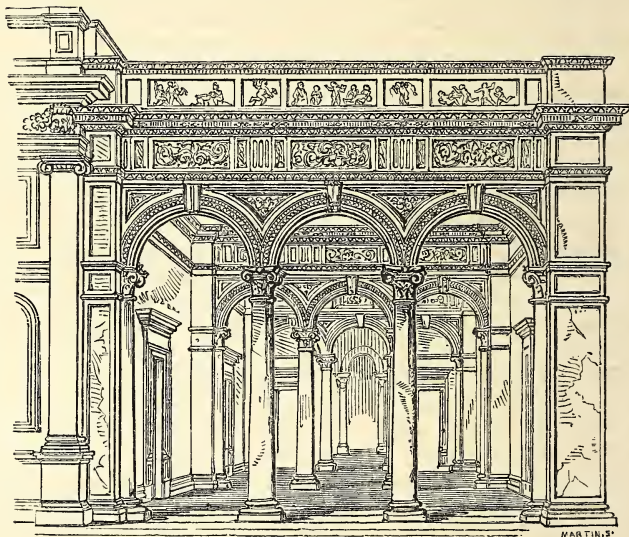


Front Elevation of the Italian Vestibule.

The application of painting on the external parts of buildings is not unusual in Italy, the mildness and fineness of the climate rendering such works not out of place. Even to so late a period as the 17th century, façades were frequently entirely covered with painted

External painting in Italy.

ornament and figures ; and an instance even exists in England of open-air painting in the court-yard at Hampton Court, where the Labours of Hercules painted in fresco by Laguerre about the beginning of the 18th century are still in good preservation. In the 15th and 16th centuries painting was often applied to façades, exposed to the inclemencies of the weather, as may be seen at Florence, "the Bigallo," and numerous houses in the old parts of the town ; at Venice, where the salt has doubtless accelerated natural decay ; and at Rome and Spoleto, principally through the medium of "Sgraffito." In addition to this occa-



View of the Italian Vestibule from the Nave.

sionally complete external polychromy, every Italian palace or villa had a "loggia," or species of open vestibule attached to it, which was usually decorated with paintings. Such is this vestibule by Luini, and such were the loggie of Raffaele, and those by Giulio Romano at the Villa Madama near Rome, and the Palazzo del T, at Mantua.

These decorations were often executed by the greatest artists, who differ from their modern followers in nothing more than the readiness with which they gave the benefit of their abilities to the commonest subjects ; thus rendering precious the very furniture of their houses.

Application of the highest art in Italy to comparatively mean purposes.

At Milan, in the Litta Collection, one of the most beautiful paintings in existence by Correggio, is said to have been executed for a spinet lid ; and at Rome the frieze of a house exhibits one of the finest examples of Caravaggio's powers, who indeed appears to have been much employed on external decoration, principally in one colour ; and tradition says that the small friezes by him, now at Hampton Court, originally belonged to a bedstead.

by Correggio.

Caravaggio.

The present example of mural decoration is in the Italian style of the close of the 15th or commencement of the 16th century, and is an excellent specimen of the artist's taste. Unfortunately, but little of the original work remains, and the greater part of the ornaments have been designed to assimilate, as far as possible, with the reliques left by Luini.

This favourite pupil of Lionardo da Vinci worked principally at Milan, where, besides numerous easel pictures of great merit by his hand, are to be seen many churches and palaces painted by him, which afford excellent models of mural decoration, — as at the monastery of San Maurizio Maggiore, &c. Some of his latest works are at the church of Saronno.—A.D. 1530.

Luini.

The painting in our National Gallery, of Christ disputing with the Doctors, attributed to Lionardo da Vinci, is believed to be a production of Luini. His son, Aurelio Luini, was also a painter, but of no great note.

We would draw particular attention to the doors which lead out of the Vestibule to the Great Transept, as beautiful examples of Italian architecture at the close of the 15th century. They are from the palace of the Cancellaria, at Rome ; completed in 1494 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante, and are excellent proofs of the great attention and study bestowed by that celebrated architect on the most minute details.

The doors of the Vestibule taken from the Cancellaria by Bramante,

Such is his celebrity, as the founder of the Roman school of architecture that we subjoin a slight notice of his life.

Donato Lazzari, generally called Bramante, was born his life,

his early style, previous to his residence at Rome :

in the Duchy of Urbino, A.D. 1444. In the earlier part of his career, he was employed by the Sforzas, at Milan, and enriched that city with various beautiful works, such as the choir of Santa Maria delle Grazie, an exceedingly well designed and noble work, Santa Maria presso San Satiro, the sacristy of which church is of the highest merit, and the Hall of the cloisters at Sant Ambrogio. All these works are in an excellent Renaissance style, and are remarkable for their decorative character.

subsequently

After this period, Bramante visited Rome, where his study of the antique is evinced by a style much more simple and classical, in which every minor detail is studied with the utmost care, and the proportions are equally excellent, but the general masses are bald and poor.

his works.

Among his works, in this second period, may be selected the palaces of the Cancellaria, Giraud, and the Vatican (portions only), besides other minor works. He is especially known, however, as the designer of St. Peter's, re-commenced under his direction in 1506, but which, at present, affords few vestiges of the original architect, who died in the year 1514.

The founder of the Roman school.

Bramante was the founder of the Roman school of architecture, and the great names of Michael Angelo, Raffaello (Bramante's nephew), Balthazar Peruzzi, and Antonio Sangallo are to be found among his followers, though it must be observed that with the exception of Peruzzi they exhibit but few traces of his influence. Luini may truly be said to have been thoroughly imbued with Bramante's earlier style, as is shown by the architecture of the Vestibule.

On the exterior of the Vestibule, the monument of the Madonna della Scarpa,

On the wall of the Vestibule facing the Transept, is the very beautiful altar of the Madonna della Scarpa, or Virgin of the Shoe (so called from the projecting and covered foot), from the cathedral of St. Mark, Venice, one of the finest existing examples of bronze work for which Venice justly obtained such reputation in the 16th century.

by the Lombardi.

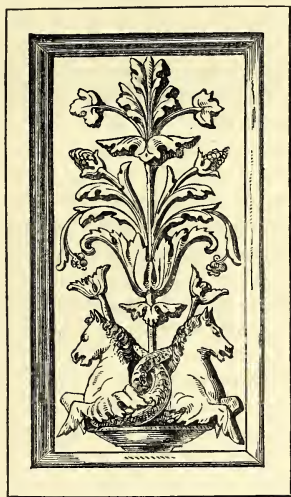
It was commenced by Antonio Lombardo and Alessandro Leopardi, in the year 1505 ; but, owing to disputes between them, was completed by Pietro Lombardo, A.D. 1515.

The Virgin is represented seated on a throne, the pedestal of which is ornamented with delicate "cinquecento" work, with the winged lion of St. Mark at each

extreme end. Within an oak wreath, beneath this, is the inscription "Pitri Joannis Campanati, M.DXV." The ornament of the lower pedestal shows a graceful arrangement of antique and natural subjects.

On each side of the Virgin are statues of St. John and St. Paul. The former is very much in Donatello's style ; ^{Persons re-}presented. but evidently studied from nature, as evinced by the head, the hands, the knees, the projecting heels, the breadth and bigness of the feet, the projecting bones of the big toe, and the natural length of the first toe, which, in the antique is always very much longer than any other. St. Paul also bears the impress of Donatello's influence. His head is characterised by much mild dignity.

The ornament is in an excellent Renaissance style, of ^{The orna-}ment. which the pilasters are especially good examples.



Ornament on the Frieze of the Madonna della Scarpa Altar.

The frieze and base of the altar contain subjects from ^{The frieze and base taken from John of Bologna's door at Pisa.} the life of Christ, in relief, by John of Bologna, from his celebrated bronze door at Pisa Cathedral. The first in the frieze, commencing at the left hand, represents Christ shown bound to the Jews ; the second, Christ taken to be

crucified ; and in the third, he bears his cross. The first to the left, at the base, is Christ brought bound before the High Priest ; in the second, he is crowned with thorns, and in the third, he is being scourged. They are all characterised by the sculptor's peculiar ability in grouping, and great energy of action.

The two circular basreliefs in the dados are very beautiful examples of the Renaissance school, from the Berlin Museum ; the subject of each, the Virgin and Child.

The monu-
ment of Lan-
cino Curzio,
by Busti,

On the right of the altar, against the wall, is the monument of Lancino Curzio, the poet, from the Brera Gallery, Milan—a chef-d'œuvre of the Lombard sculptor, Agostino Busti or Bambaja.

The effigy of Curzio is shown, placed beneath a curiously cut piece of scroll-work. Beneath him is the inscription “*In vertutem mortis nesciam vivet Lancinus Curtius, secula per omnia, quascunque lustrans oras tantum possunt Camoence.*” The three Graces, holding inverted torches, at the top, are executed with all that delicacy for which the artist was so famed. They appear to be founded on the three antique Graces, now preserved in Siena Cathedral ; at the sides are the angels of Judgment and Victory, and above all, is a very beautiful winged figure of Fame, standing on the clouds. The whole style of the monument indicates a transition from the early to the second Renaissance period.

his tomb of
Gaston de
Foix.

Busti was one of the most celebrated of the Lombard sculptors ; he was employed at the Certosa of Pavia, and he also executed a very ornamental monument to Gaston de Foix, the celebrated French hero, of which the elaborately worked effigy and various portions of pilasters, scattered about at Turin, Milan, and in France, are alone in existence.

his other
works.

The monument of Curzio, formerly in the cloisters of St. Mark, Milan, is one of his most finished works. Some bassi relievi, in the chapel del' Albero, Milan Cathedral, and the monument of Cardinal Caracciolo (idem), are also by him. Vasari says that he was a pupil of Bernardino da Treviglio. He does not appear to have lived beyond the first half of the 16th century, and the monument of Caracciolo, who died A.D. 1538, is

the last work of his known. Busti was master of the excellent Milanese sculptor, Brambilla.

Below is a Sarcophagus, purporting to be the tomb of St. Pelagius Martyr, a fine example of late Italian Renaissance.

On the left of the Madonna della Scarpa is the Sacra-
 rium of the Capella of the Maddalena, at the Certosa, Pavia, a richly ornamented example of the Lombard Renaissance style, towards the close of the 15th century.

On the left of the Madonna della Scarpa is the Sacramentarium of the Chapel of the Magdalen, at the Certosa, Pavia.

A great number of excellent sculptors were employed in this magnificent monastery, but unfortunately there are no means of ascertaining—with one or two exceptions—the work of each respectively.

Beneath this are several pieces of ornament, by Andrea Sansovino, formed into a composition.

Andrea, the son of Domenico Contucci, a poor labourer of Monte Sansovino was born in 1460. The mayor of the town, perceiving his bent towards art, placed him with Antonio Pollaiuolo, the Florentine, called Cronaca (from his never-ending stories about Rome and its treasures). He speedily distinguished himself and was commissioned to decorate the chapel of the Corbellini family, in the church of the Santo Spirito, Florence, which still remains in a good state of preservation. At the request of the King of Portugal, Lorenzo the Magnificent, in whose academy he studied, sent him to that country. He returned to Florence, after a profitable sojourn in Portugal, in the year 1500, and was shortly afterwards invited to Rome by Julius II.—ever anxious to obtain the services of men of talent—who commissioned him to execute the two tombs already mentioned. Leo X., the successor of Julius, entrusted the marble sculptures of the Santa Casa, at Loreto, to him, they having been commenced by Bramante. In this great work he was assisted by Domenico Lancia, Girolamo Lombardo, of Ferrara, Il Tribolo, and others. He had four months' holyday every year, which he spent on a farm in his native place. He was taken with a fever, and died in the year 1529, leaving a great reputation as a sculptor. Among his pupils were Girolamo Lombardo, Simone Cioli, and the celebrated Jacopo Tatti, who assumed his name : Bandinelli was also with him for a short time, at Loreto.

Sansovino's life, works, and pupils.

COURT OF MONUMENTS OF CHRISTIAN ART.

ADJOINING THE GREAT TRANSEPT.

Michael Angelo's Moses, the principal ornament of the end furthest from the Nave.

The principal specimen of Michael Angelesque design placed in this Court (at the end, farthest from the Nave), is the celebrated statue of Moses originally intended to form part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the Pope to undertake the rebuilding of St. Peter's. Michael Angelo's design was a parallelogram, surmounted by forty statues, and covered with bas-reliefs and other ornaments. The colossal statue of Moses was to have been placed upon it. The vicissitudes of this monument form one of the most curious chapters in the history of Art. The quarrel of Michael Angelo with the Pope suspended the progress of the work for two years; but on their reconciliation the great sculptor returned to Rome, and continued the work until the death of the Pope, in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until his death. The original design, after all these interruptions, was never executed. Michael Angelo had only completed at his death the statue of Moses, and the two figures supposed to represent Religion and Virtue. These were placed, not in the basilica of St. Peter, as originally intended, but in their present comparatively obscure position at San Pietro in Vincoli. Two of the figures generally called Slaves which were intended to serve as Caryatides of the monument, are now at the Louvre, and the third is in the Boboli gardens at Florence.

Sonnets to this statue.

Many sonnets have been addressed to this statue, the most noted of which are those of Giambattista Zappi and Alfieri.

“ Chi e costui che in sì gran pietra scolto
Siede gigante e le più illustri e conte
Opere dell' arte avanza, e ha vive e pronte
Le labbra, sì che le parole ascolto ?

“ Quest’ é Mosè, ben mel dimostra il folto
 Onor del mento e’l doppio raggio in fronte :
 Quest’ é Mosè quando scendea dal monte
 E gran parte del nume avea nel volto.”

“ Who is this rock-hewn hero? Who
 Gigantic sits—surpassing human art ;
 With lips so fresh and speaking too,
 That at his voice I seem to start ?

“ Tis Moses ! See his honoured beard,
 The rays of heaven upon his brow.
 ’ Tis Moses as he fresh appeared
 Lit by his God’s reflected glow.”

The above are two verses of a sonnet by Zappi.

Vasari, whose just admiration of the great sculptor ^{Vasari’s compliments.} is often expressed with an amusing *naïveté*, says that “the sculptor has completed his work in such sort that Moses may be truly affirmed more than ever now to merit his name of the friend of God.”

Beyond the equestrian statue of Gatta Melata, in square piers, both on the right and left hand sides of the Moses, are excellent examples of the state of French ornamental art in the last half of the 17th century, from a votive offering erected by Louis XIV. (1643—1713), in fulfilment of a vow of Louis XIII., now in the cathedral of Notre Dame, at Paris.

This style, generally known as that of “Louis Quatorze,” although peculiarly French in its development, appears to have owed its origin to Italy ; and Mr. Wornum, whose valuable lectures on ornamental art are of high merit, believes that its origin may be found in the church “del Gesu,” at Rome. Speaking of this style, he observes, that in the reign of Louis XIV. gilt stucco work altogether superseded decorative painting, and this absence of colour led to its peculiar characteristic of an infinite play of light and shadow. Exact symmetry and tasteful regularity were despised by the artists of this period ; and in the Louis Quatorze style symmetry is not unfrequently systematically avoided. In the palace of Versailles, the great repertory of the ornamental art of this period, little of this bizarre character is to be found. The “Louis Quinze” style, which flourished during that monarch’s

Pilasters of
 Louis Quatorze period,
 from St.
 Denis, Paris.

The style.

reign (1714 — 1774), is often confounded with that of Louis Quatorze : indeed it is that which is usually understood by the latter term, but unjustly ; being characterised by an extravagant development of the worst features of the former period—frittered, capricious, and ungraceful. It is perhaps better known as the “Rococo” style, and may be said to indicate the lowest point to which art has ever descended.

THE COPIES OF THE OLD MASTERS.

Copies of the Old Masters, Upon the internal walls of the Italian Vestibule, and upon the screen adjoining it, have been hung a very admirable series of one hundred and thirty-two copies on a small scale, of the most celebrated paintings by the Old Masters, culled from the principal picture galleries of Europe.

made by Mr. West. Their value as artistic studies, These copies have been made in water colours by Mr. West, of London, by whose skilful hand a force and power have been given to them, rivalling those qualities as exhibited in the originals ; while, at the same time, great freedom of handling has been preserved, giving to these drawings the air of autograph sketches for the large productions of the Great Masters, rather than of cold transcripts of their finished performances. Much might, of course, be said on the subject of each picture from which a copy has been made ; but for the present, at least, we shall confine ourselves to enumerating the artists' names and their subjects, and to pointing out the schools to which they respectively belong—not altogether without the hope that the pen of one whose published works attest her perfect competency for the task, no other than that of Mrs. Jameson, may hereafter be enlisted in the good work of pointing out, in detail, what pleasure or benefit should be derived by the public from the study of so valuable a series.

to be here-
after pointed
out in detail,
by Mrs.
Jameson.

CATALOGUE OF PAINTINGS

IN THE ITALIAN COURT.

1. GADDI OF SIENNA.—“Annunciation,” painted upon a gold ground.
In the Corridor of the Gallery of the Uffizii, Florence.
Siennese School.
2. SIMONE MEMMI.—“A Saint with an Olive branch and Cross,”
painted on a gold ground. In the Corridor of the Gallery of the
Uffizii, Florence.
Siennese School.
3. CIMABUE.—“Virgin and Child supported by Angels,” painted upon
a gold ground. In a Chapel in the Church of Sta. Maria Novella,
Florence.
Early Florentine School.
4. GIOTTO.—“The meeting of Mary and Elizabeth.” In the Chapel of
the “Arena,” at Padua.
Early Florentine School.
5. FRA ANGELICO DA FIESOLE.—“The Last Judgment.” In the
Academy at Florence.
Early Florentine School.
6. MASSACCIO.—“A Miracle of St. Peter.” The lower fresco in the
Brancacci Chapel of the Church of the Carmine at Florence.
Early Florentine School.
7. FILIPPO LIPPI.—“Casting out a Devil.” A Miracle of an Apostle.
In a Chapel to the right of the High Altar, in the Church of
Sta. Maria Novella, Florence.
Early Florentine School.
8. DOMENICO GHIRLANDAJO.—“A Legendary Subject.” The
lowest fresco on the right hand side of the Choir behind the
High Altar in the Church of Sta. Maria Novella, Florence.
Early Florentine School.
9. FRA BARTOLOMEO.—“The Deposition.” From the Palazzo Pitti,
Florence.
Florentine School.
10. MARIOTTO ALBERTINELLI.—“The Annunciation.” From the
Academy, Florence.
Florentine School.
11. ANDREA DEL SARTO.—“La Madonna del Sacco.” Painted in
fresco in the Cloisters of the Church of the “Annunziata,”
Florence.
Florentine School.
12. ANDREA DEL SARTO.—“The Virgin and Child, with St. John
and St. Francis.” From the Tribune of the Gallery of the Uffizii,
Florence.
Florentine School.
13. RIDOLFO GHIRLANDAJO.—“A Child restored to Life by San
Zenobio.” From the Gallery of the Uffizii, Florence.
Florentine School.

14. MICHAEL ANGELO.—“Age, Youth, and Infancy.” From the Tribune of the Gallery of the Uffizii, Florence.
Florentine School.
15. VASARI.—“Portrait of Lorenzo di Medici.” From the Gallery of the Uffizii, Florence.
Florentine School.
16. JACOPO DA EMPOLI.—“St. Ivo instructing the Youth of Florence.” From the Gallery of the Uffizii, Florence.
Late Florentine School.
17. CIGOLI.—An “Ecce Homo.” From the Pitti Palace, Florence.
Late Florentine School.
18. CHRISTOFANO ALLORI.—“Judith.” From the Pitti Palace, Florence.
Late Florentine School.
19. CARLO DOLCE. — “The Virgin and Child.” From the Pitti Palace, Florence.
Late Florentine School.
20. ANDREA MANTEGNA.—“Virgin and Child in a Bower of Fruit, with a Knight kneeling.” From the Louvre, Paris.
Early Paduan School.
21. ANDREA MANTEGNA.—“The Circumcision.” From the Tribune of the Gallery of the Uffizii, Florence. *Early Paduan School.*
22. PERUGINO.—“The Crucifixion.” From the Academy, Florence.
School of Urbino.
23. RAFFAELLE.—“The Marriage of St. Joseph and the Virgin.” From the Gallery of the Brera, Milan.
School of Urbino.
24. RAFFAELLE.—“The Madonna del Cardellino ;” the Virgin and Child holding a Bird. From the Tribune of the Gallery of the Uffizii, Florence.
School of Urbino.
25. RAFFAELLE.—“Portrait of the Fornarina.” From the Tribune at Florence.
School of Urbino.
26. RAFFAELLE.—“Leo X. and two Cardinals.” From the Pitti Palace, Florence.
School of Urbino.
27. RAFFAELLE.—“Madonna della Seggiola.” From the Pitti Palace, Florence.
School of Urbino.
28. BAROCCIO.—“The Ascension of the Virgin.” From the Gallery of the Uffizii, Florence.
School of Urbino.
29. GIULIO ROMANO.—“A Holy Family.” From the Pitti Palace, Florence.
Roman School.
30. GAROFOLO.—“The Passion of Christ.” In the Gallery at Ferrara.
Ferrarese School.
31. DOSSO DOSSI, of Ferrara.—“St. George.” From the Gallery at Ferrara.
Ferrarese School.
32. BONONI.—“St. Peter released from Prison.” From the corridor of the Gallery of the Uffizii, Florence.
Ferrarese School.
33. LIONARDO DA VINCI.—“The Head of Medusa.” From the Gallery of the Uffizii, Florence.
Milanese School.

34. LIONARDO DA VINCI.—“Modesty and Coquetry.” From the Sciarra Palace, Rome. *Milanese School.*
35. LUINI.—“An Angel.” From the Gallery of the Brera, Milan. *Milanese School.*
36. LUINI.—“Angels placing the Body of St. Margaret in the Tomb.” From the Gallery of the Brera, Milan. *Milanese School.*
37. LORENZO LOTTO.—“The Three Ages of Man.” From the Pitti Palace, Florence. *Milanese School.*
38. GIAN BELLINI.—“Virgin and Child.” In the Sacristy of the Church of the Frari, at Venice. *Early Venetian School.*
39. CIMA DA CONEGLIANO.—“The Virgin and Child,” with Tapestry and Landscape. From the Louvre, Paris. *Early Venetian School.*
40. GIORGIONE.—“Portrait of a Knight of Malta.” From the Gallery of the Uffizii, Florence. *Venetian School.*
41. GIORGIONE.—“David with the Head of Goliath.” From the Borghese Palace, Rome. *Venetian School.*
42. GIORGIONE.—“La Pastorale.” From the Louvre, Paris. *Venetian School.*
43. TITIAN.—“The Pesaro Family kneeling before the Virgin.” From the Church of the Frari, at Venice. *Venetian School.*
44. TITIAN.—The “Peter Martyr.” From the Church of St. Giovannie, Paolo, Venice. *Venetian School.*
45. TITIAN.—“The Vow of the Doge Grimani.” From the Ducal Palace, Venice. *Venetian School.*
46. TITIAN.—“The Assumption of the Virgin.” From the Academy of Fine Arts, Venice. *Venetian School.*
47. TITIAN.—“Portrait of Pope Paul III.” From the Royal Gallery at Turin. *Venetian School.*
48. TITIAN.—The “Venus.” From the Tribune at Florence. *Venetian School.*
49. TITIAN.—The “Flora.” From the Gallery of the Uffizii, Florence. *Venetian School.*
50. TITIAN.—“La Bellezza.” From the Pitti Palace, Florence. *Venetian School.*
51. TITIAN.—“The Portrait of Pietro Aretino.” From the Pitti Palace, Florence. *Venetian School.*
52. TITIAN.—“Portrait of Charles the Fifth.” From the Pitti Palace, Florence. *Venetian School.*
53. TITIAN.—“The Magdalen.” From the Durazzo Palace, Genoa. *Venetian School.*
54. TITIAN.—“The Entombment of our Lord.” From the Louvre, Paris. *Venetian School.*
55. SEBASTIAN DEL PIOMBO.—“A Portrait.” From the Gallery of the Uffizii, Florence. *Venetian School.*

56. PALMA VECCHIO.—“The Adoration of the Shepherds.” From the Louvre, Paris. *Venetian School.*
57. BONIFAZIO.—“The Finding of Moses.” From the Gallery of the Brera, at Milan. *Venetian School.*
58. ANDREA CORDELLE AGI.—“The Virgin and Child, St. John, and Elizabeth.” From the Academy of Fine Arts, Venice. *Venetian School.*
59. TINTORETTO.—“The Miracle of St. Mark.” From the Academy of Fine Arts, Venice. *Venetian School.*
60. PAUL VERONESE.—“The Doge received by Venice after the Battle of Lepanto.” Over the throne in the small council-chamber of the Ducal Palace, Venice. *Venetian School.*
61. PAUL VERONESE.—“The Rape of Europa.” From the Ducal Palace, Venice. *Venetian School.*
62. PAUL VERONESE.—“Age and Beauty.” From a ceiling in the Ducal Palace, Venice. *Venetian School.*
63. ALESSANDRO VERATORI.—“Portrait of Lucretia.” From the Gallery of the Uffizii, Florence. *Venetian School.*
64. CORREGGIO.—“The Marriage of St. Catherine.” From the Louvre, Paris. *School of Parma.*
65. CORREGGIO.—“Jupiter and Antiope.” From the Louvre, Paris. *School of Parma.*
66. CORREGGIO.—The “Magdalen.” In the possession of Stirling Crawford, Esq. *School of Parma.*
67. CORREGGIO.—“Virgin and Child.” From the Tribune of the Gallery of the Uffizii, Florence. *School of Parma.*
68. LANFRANCO.—“The Vision of a Saint—Christ appearing in Clouds supported by Angels.” From the Pitti Palace, Florence. *School of Parma.*
69. FRANCA.—“The Virgin and Child.” From the Borghese Palace, Rome. *Early Bolognese School.*
70. LUDOVICO CARACCI.—“The Virgin and Child.” From the Academy, Bologna. *Bolognese School.*
71. ANNIBALE CARACCI.—“Nymph and Bacchus.” From the Tribune of the Gallery of the Uffizii, Florence. *Bolognese School.*
72. ANNIBALE CARACCI.—“Christ and the Woman of Samaria.” From the Gallery of the Brera, Milan. *Bolognese School.*
73. ANNIBALE CARACCI.—“The Virgin and Child.” From the Capitol, Rome. *Bolognese School.*
74. GUIDO.—“The Rape of Dejanira.” From the Louvre, Paris. *Bolognese School.*
75. GUIDO.—“David with the Head of Goliath.” From the Louvre, Paris. *Bolognese School.*
76. GUIDO.—“The Massacre of the Innocents.” From the Academy, Bologna. *Bolognese School.*

77. DOMENICHINO.—“The Communion of St. Jerome.” In the Vatican, Rome. *Bolognese School.*
78. DOMENICHINO.—“Portrait of a Cardinal.” From the Tribune of the Gallery of the Uffizii, Florence. *Bolognese School.*
79. GUERCINO.—“The Persian Sibyl.” From the Capitol, Rome. *Bolognese School.*
80. SASSO FERRATO.—“The Virgin.” From the Gallery of the Uffizii, Florence. *Bolognese School.*
81. CARRAVAGGIO.—“The Entombment of Our Saviour.” From the Vatican, Rome. *School of the Naturalisti.*
82. CARRAVAGGIO.—“A Knight in armour, attended by his Page.” From the Louvre, Paris. *School of the Naturalisti.*
83. BERNARDO STROZZI.—“Il Prête Genovese;” Portrait of a Cardinal, called Il Cappuccino: one of the Family. From the Durazzo Palace, at Genoa. *School of the Naturalisti.*
84. VAN EYCK.—“The Virgin and Child.” From the celebrated picture in the Gallery at Bruges. *Early Flemish School.*
85. HANS HEMLING.—An “ex voto” Portrait of the Donors kneeling at Prayers; Morning, Landscape. From the Cathedral at Bruges. *Early Flemish School.*
86. HOLBEIN.—“Portrait of Erasmus.” From the Louvre, Paris. *Flemish School.*
87. RUBENS.—“The Flight into Egypt.” From the Louvre, Paris. *Flemish School.*
88. RUBENS.—“A Tournament.” From the Louvre, Paris. *Flemish School.*
89. RUBENS.—“The Virgin attended by Angels.” From the Louvre, Paris. *Flemish School.*
90. RUBENS.—“Mars and Venus.” From Genoa. *Flemish School.*
91. RUBENS.—“St. Ignatius casting out a Devil.” From the Church of the Jesuits, at Genoa. *Flemish School.*
92. RUBENS.—“A Landscape.” From the Pitti Palace, Florence. *Flemish School.*
93. RUBENS.—“The Descent from the Cross.” From the Cathedral at Antwerp. *Flemish School.*
94. VAN DYCK.—“Portrait of the Marquis Brignole, on Horseback.” From the Brignole Palace, Genoa. *Flemish School.*
95. VAN DYCK.—“Portrait of a Member of the Brignole Family in a Black Dress.” From the Brignole Palace, Genoa. *Flemish School.*
96. VAN DYCK.—“Portrait of the Marchioness Brignole.” From the Brignole Palace, Genoa. *Flemish School.*
97. VAN DYCK.—“Portraits of a Lady and her Daughter, members of the Brignole Family.” From the Brignole Palace, Genoa. *Flemish School.*

98. VAN DYCK.—“Portraits of a Father and Son.” From the Brignole Palace, Genoa. *Flemish School.*
99. VAN DYCK.—“Portrait of a Boy in White Satin, with a Parrot, Monkey, and Fruit.” From the Durazzo Palace, Genoa. *Flemish School.*
100. VAN DYCK.—“Portraits of Three Children of a Noble Family.” From the Durazzo Palace, Genoa. *Flemish School.*
101. VAN DYCK.—“Portraits of a Lady and two Children.” From the Durazzo Palace, Genoa. *Flemish School.*
102. VAN DYCK.—“Portrait of Count Thomas of Savoy, on Horseback.” From the Royal Gallery at Turin. *Flemish School.*
103. VAN DYCK.—“The Virgin and Child.” From the Royal Gallery at Turin. *Flemish School.*
104. VAN DYCK.—“Portraits of the Children of Charles I.” From the Royal Gallery at Turin. *Flemish School.*
105. VAN DYCK.—“The Holy Family.” From the Royal Gallery at Turin. *Flemish School.*
106. VAN DYCK.—“The Virgin and Child, with two kneeling figures.” From the Louvre, Paris. *Flemish School.*
107. VAN DYCK.—“Portraits of a Lady and her Daughter.” From the Louvre, Paris. *Flemish School.*
108. VAN DYCK.—“Charles I., with his Horse and Attendant.” From the Louvre, Paris. *Flemish School.*
109. VAN DYCK.—“Portrait of a Gentleman and Child.” From the Louvre, Paris. *Flemish School.*
110. VAN DYCK.—“Portraits of Prince Rupert and his Brother.” From the Louvre, Paris. *Flemish School.*
111. VAN DYCK.—“Portrait of Cardinal Bentivoglio.” From the Pitti Palace, Florence. *Flemish School.*
112. VAN DYCK.—“Portrait of Charles I., on Horseback.” At Hampton Court, England. *Flemish School.*
113. TENIERS.—A “Bamboccio ;” comic scene. *Flemish School.*
114. SNEYDERS.—“The Chase.” From the Louvre, Paris. *Flemish School.*
115. REMBRANDT.—“Tobit and the Angel.” From the Louvre, Paris. *Dutch School.*
116. REMBRANDT.—“A Holy Family.” Interior. From the Louvre Paris. *Dutch School.*
117. REMBRANDT.—“Portrait of a Senator.” In the Possession of the Count Portalis, at Paris. *Dutch School.*
118. TERBURGH.—“A Trooper offering Money to a Woman.” From the Louvre, Paris. *Dutch School.*
119. OSTADE.—“A Notary Public.” From the Louvre, Paris. *Dutch School.*

120. VAN DER HELST.—“A Burgo-Master.” From the Louvre, Paris.
Dutch School.
121. METZU.—“A Cavalier and Lady.” From the Louvre, Paris.
Dutch School.
122. DE HOOGE.—An Interior. “Lady with Cards, and a Cavalier.”
From the Louvre, Paris. *Dutch School.*
123. JAN STEEN.—“A Fiddler playing, with Peasants listening, seated
at a Table.” From the Gallery of the Uffizi, Florence.
Dutch School.
124. NICHOLAS POUSSIN.—“The Finding of Moses.” From the
Louvre, Paris. *French School.*
125. PHILLIP DE CHAMPAGNE.—“Cardinal Richelieu.” From the
Louvre, Paris. *French School.*
126. LE SUEUR.—“The Vision of St. Bruno.” From the Louvre, Paris.
127. WATTEAU.—“Voyage to the Island of Love.” From the Louvre,
Paris.
128. GIUSEPPE RIBERA.—“The Adoration of the Shepherds.” From
the Louvre, Paris. *Spanish School.*
129. VELASQUEZ.—“A Monk Sleeping.” From the Gallery of the
Brera, Milan. *Spanish School.*
130. MURILLO.—“The Virgin of Immaculate Conception.” From the
Louvre, Paris. *Spanish School.*
131. MURILLO.—“A Spanish Peasant Boy.” From the Louvre, Paris.
Spanish School.
132. MURILLO.—“The Virgin and Child,” known as the “Napkin”
Picture. From Seville. *Spanish School.*

